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MODERN DRUMMER

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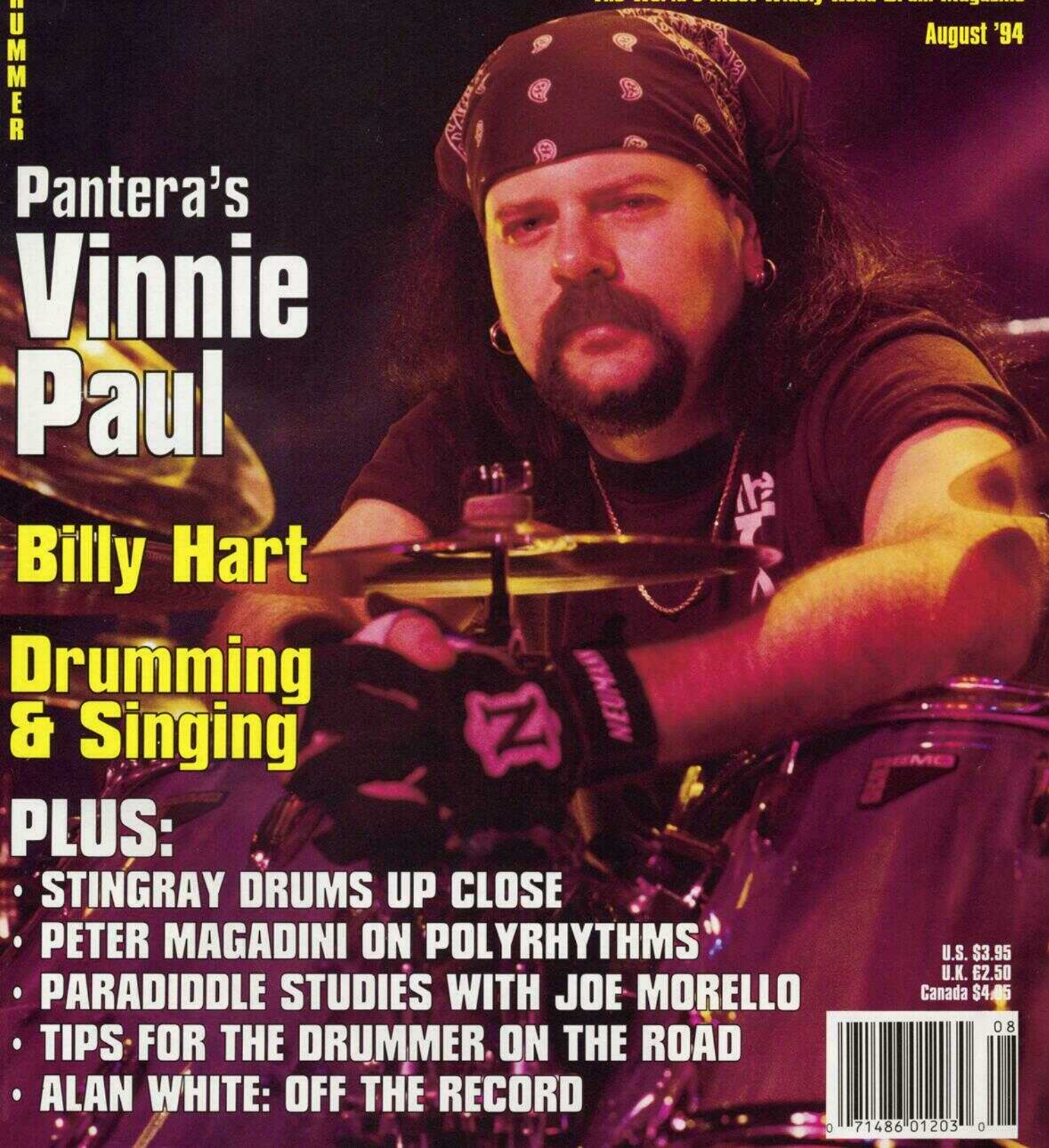
The World's Most Widely Read Drum Magazine

August '94



Pantera's Vinnie Paul

Billy Hart

Drumming & Singing

PLUS:

- STINGRAY DRUMS UP CLOSE
- PETER MAGADINI ON POLYRHYTHMS
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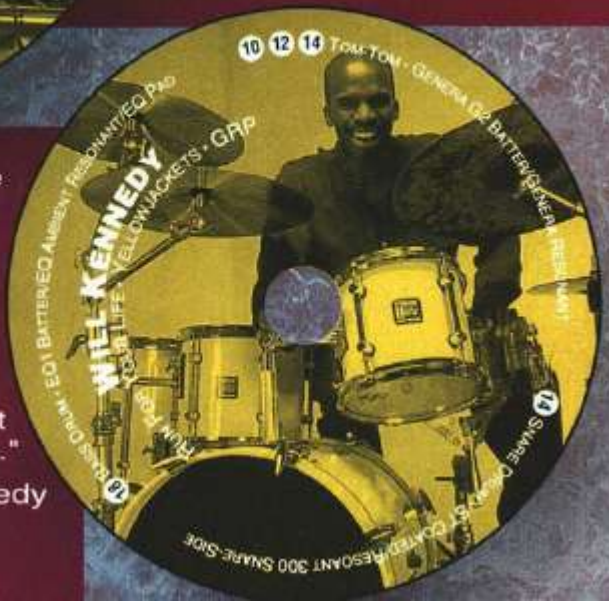

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-Will Kennedy

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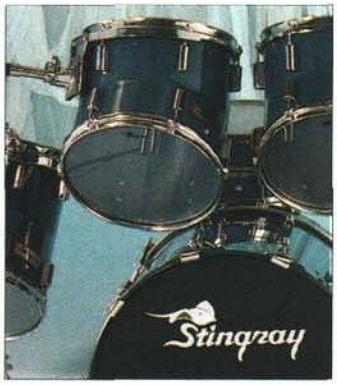

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In The Shops

Perhaps some of us can relate to a situation common among some smaller, local music dealers. You enter the shop and find a nice selection of equipment on display. You spot an item you'd like to try out, but as you approach you're confronted with the infamous *Do Not Touch* sign. Meanwhile, a guitarist wails away on a *Stratocaster* a few feet away, and a keyboard player experiments with a new synth that's cranked up pretty high. Apparently no one else in the shop has to deal with the *Do Not Touch* sign. Obviously it's for drummers only!

I've discussed this strange occurrence with several small dealers, who indicated that it may be a problem some of us have created for ourselves. "A lot of drummers who come into my shop say they're serious, but all they like to do is play on new equipment," said one disgruntled dealer. "Some guys take advantage of us," said another. "After they leave, I'm usually left with a very disorderly drum department." Still another dealer voiced the most common complaint: "Some drummers tend to be inconsiderate. They don't stop to think that there may be other transactions going on, and that loud drumming can be *very* distracting in a small shop."

First, I think small dealers need to agree that we should be entitled to the same privileges as any other customer. A dealer is asking an awful lot when he expects us to purchase an item we aren't allowed to play. We wouldn't buy a new suit without trying it on, or a new car without taking a test drive. However, from the dealers' perspective, is it possible that some of them have a legitimate complaint? Do you see yourself in any of the aforementioned scenarios? If so, here are a few suggestions from several retailers that could help improve the dealer/drummer relationship.

First, don't expect a small dealer to take you seriously if you hang out in his shop, ask to try everything in sight, and never buy a thing. If you're serious about an item, try to narrow your selection down to two or three before asking to try them out. That's better than playing your way through the shop's entire inventory. If you *really* feel the need to hear an instrument at concert-level volume, ask the dealer if there might be a better time when you can do so, when you'd be less likely to disturb other sales transactions. Or you might ask if there's a special place in the shop where you can do your test playing. Demonstrate that you're a serious and considerate customer, and that you'll leave the department exactly the way you found it. As one dealer once told me, "You'd be surprised at how far a little *courtesy* will go."

If smaller dealers continue to view some of us as inconsiderate and discourteous, maybe we need to make some changes to alter that perception. Give it some thought the next time you're in your favorite shop.

RS

MODERN DRUMMER

The World's Most Widely Read Drum Magazine

EDITOR/PUBLISHER	RONALD SPAGNARDI
ASSOCIATE PUBLISHER	ISABEL SPAGNARDI
MANAGING EDITOR	RICK VAN HORN
FEATURES EDITOR	WILLIAM F. MILLER
ASSOCIATE EDITOR	ADAM J. BUDOFSKY
EDITORIAL ASSISTANT	SUZANNE HURRING
ART DIRECTOR	SCOTT G. BIENSTOCK
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CONTRIBUTING WRITERS: Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Matt Peiken, Teri Saccone, Robert Santelli, Robin Tolleson.

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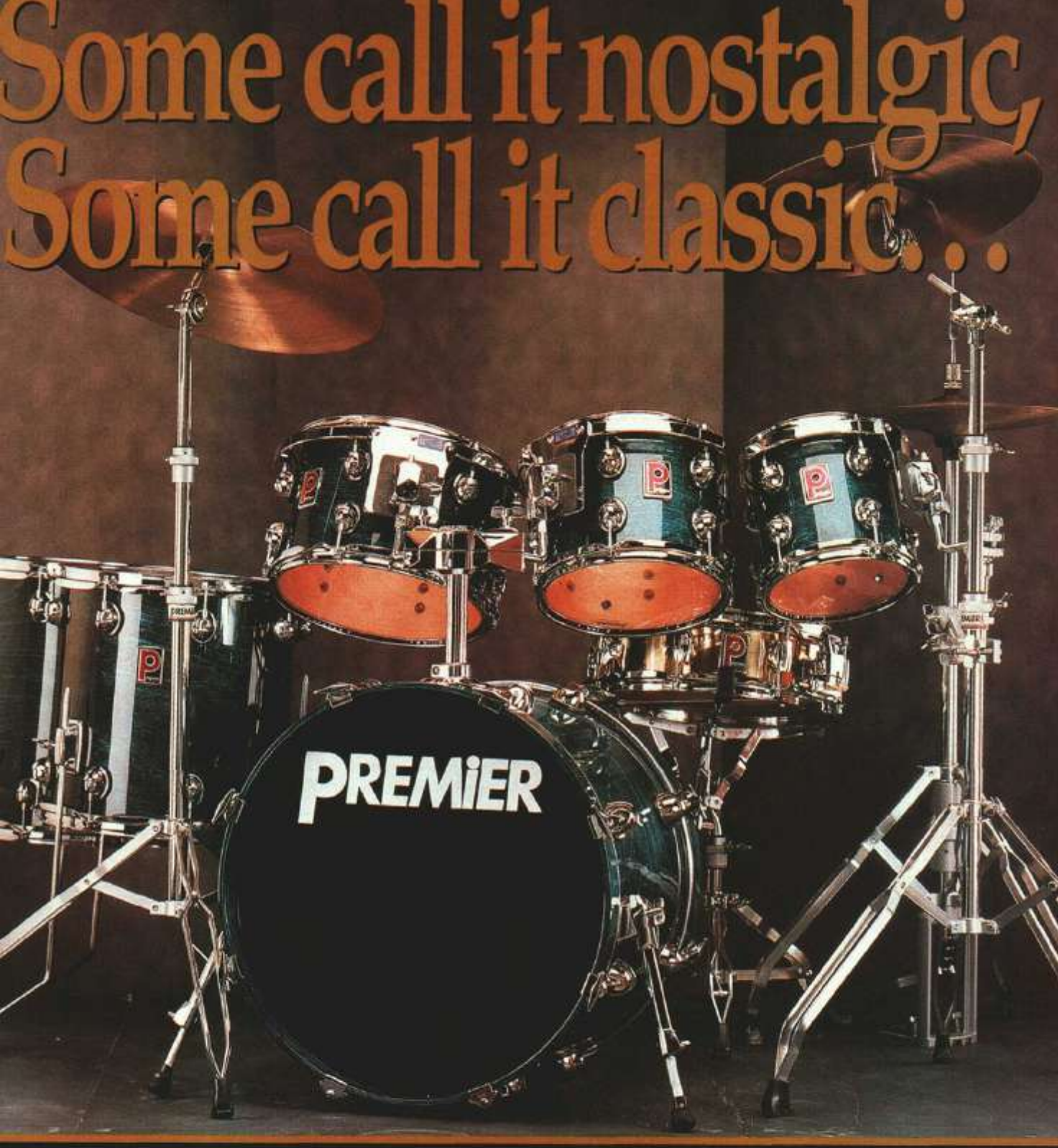
Some call it nostalgic, Some call it classic...



...We simply call it Genista.

ir sound is unmistakable – truly timeless. A kit that's gned and built the way you just can't find anymore – with egendary warmth and clarity you thought you'd never hear n – and with a much sought-after, unsupported thin shell gn that you might not expect from Premier. From the finest ity, hand selected birch we've crafted the professional kit that does it all. It's the kind of kit you'll hold onto forever. Go ahead. Sit down and feel comfortable again.

Genista

TAYLOR-MADE

After three successive cover stories on rock drummers (Peart in February, Grohl in March, and Lee in April), I found myself wondering if this was going to be some sort of ongoing trend. I've nothing against rock drummers; I'm just not interested in them. But your May story on Arthur Taylor renewed my faith in MD's sense of values. Here's a man with a musical personality, a musical history, and an articulate manner of communicating both. Kudos to Rick Mattingly for an excellent job of capturing the essence of this remarkable individual.

William Johnson
Salt Lake City, UT

WALBERG & AUGE

I feel compelled to express to you my thoughts on "The Story Of Walberg & Auge," which ran in the *From The Past* department of your May '94 issue. The article was incredible! It really held my interest (not to say that most *MD* articles don't) and taught me so much. It was a delight to learn of the evolution of the last ninety years of drum hardware. It's hard to imagine where we'd be as drummers today had it not been for W&A. After reading about W&A's immense contribution to drumming, I was sad to reach the end of the story and learn that it had been forced to close.

Goran Marsenic
Norridge, IL

TOMMY LEE

Regarding your April issue with Tommy Lee on the cover: Excellent work, as usual! It amazes me how thorough the interviews are and how informative your magazine is. I can't put it down! Thank you for giving me those few hours of pleasure from reading your publication.

Jay Arena
Germantown, Wl

CONFUSED OVER ENDORSEMENTS

Celebrity endorsements have a direct impact on what we consumers spend our money on. But, unfortunately, I've seen some artists promote one brand, only to use another live or in the studio because it's the one they *really* like. Personally, I'm getting tired of the deception. One classic example exists in the May '94 issue of *MD,* where Jack Irons promotes Regal Tip sticks on page 63, and then endorses Pro-Mark on page 85 of the same issue! Come on, Jack, *which is if?.*

Jeff Schunn
Ellettsville, IN

Editor's note: In fairness to all parties concerned, it should be noted that most manufacturers do their best to present an accurate listing of their endorsers. However, endorsement changes do occur in the business, and sometimes the timing of those changes is not "in sync" with magazine publication schedules. In this case, Jack Irons changed his endorsement from Regal Tip to Pro-Mark only a short time prior to the advertising deadline for our May issue. While Pro-Mark was able to create a new ad featuring only Jack, it was impossible for Regal Tip to remove his name from their ad, which involved dozens of names in a lengthy text format. Even if there had been time, the costs involved would have been prohibitive. Neither Jack Irons nor either of the stick companies had any intention of deliberately misrepresenting Jack's drumstick preference.

REGARDING SNARE THROW-DEES

In response to the comparisons of parallel versus standard throw-offs in the *It's Questionable* section of the May issue, I would suggest the following additions.

While the features you cite for a parallel throw-off are correctly stated, these features are almost equally attributable to a standard throwoff with bridges or rollers and extended snares. The *real* difference is in the ability to adjust snare wire tension and head-contact pressure independently.

There are four basic combinations: low tension/light contact, high tension/light contact, high tension/firm contact, and low tension/firm contact. (The last one is not really possible, of course.) Since low tension/light contact and high tension/firm contact (along with infinite proportional combinations in between) are obtainable with a standard throw-off, the only combination unique to parallel throws is high tension/light contact. This setup provides a crisp, fast-decay snare response without choking the snare-side head. The result is a full-bodied but articulate drum—in other words: dry.

On the down side, parallel throw mechanisms have at least three (and sometimes more) points of adjustment, plus extra linkages to deal with—sometimes during a gig. As with most "modern" innovations (this one dates back to the '20s, by the way), some drummers love 'em, some hate 'em, and some don't care. Me? I'll stick with my old *Radio Kings* with *Krupa* strainers and bridges. Now *that's* cutting-edge technology.

Steve Leathart
Everett, WA

WOOTEN YES

Tim Lofton, who put down Roy "Future Man" Wooten in the May *Readers' Platform,* obviously hasn't heard Roy play acoustic jazz like Tony Williams or Smitty Smith, nor has Mr. Lofton heard Roy play killin' contemporary funk—both on his Gretsch drums and K Zildjian cymbals. I have experienced both, and I assure Mr. Lofton that he has hastily misjudged a superb drummer solely because of a novel electronic instrument of choice.

Russell Scarborough
Norfolk, VA

JEFF PORCARO FAN CLUB

The Jeff Porcaro Memorial Fan Club [of Sweden] was founded in the spring of 1993. To date we have reached a member-

continued on page 46

The heat's on the street...

the world's on fire with the passion and soul of percussion. Now, that fire burns even stronger as Meinl's incredible Livesound conga line makes its street debut here in America.

Meinl congas *sound* hotter because of their superior craftsmanship, better quality heads and a shape that produces a warmer, more powerful sound. Also, Livesound *Floatune* congas are fitted with a patented isolated tuning system that requires no drilling or shell-dampening hardware. So Floatune congas provide exceptional resonance and response.

The Floatune tuning system is also available on Meinl's unique 8" and 9" Congitas and the petite yet powerful Tonga, innovative drums that add new voices to the conga family.

And whether it's street, stage or studio, congas of any size or brand will set up easier with Meinl's sturdy TMC height-adjustable stand.

MEINL
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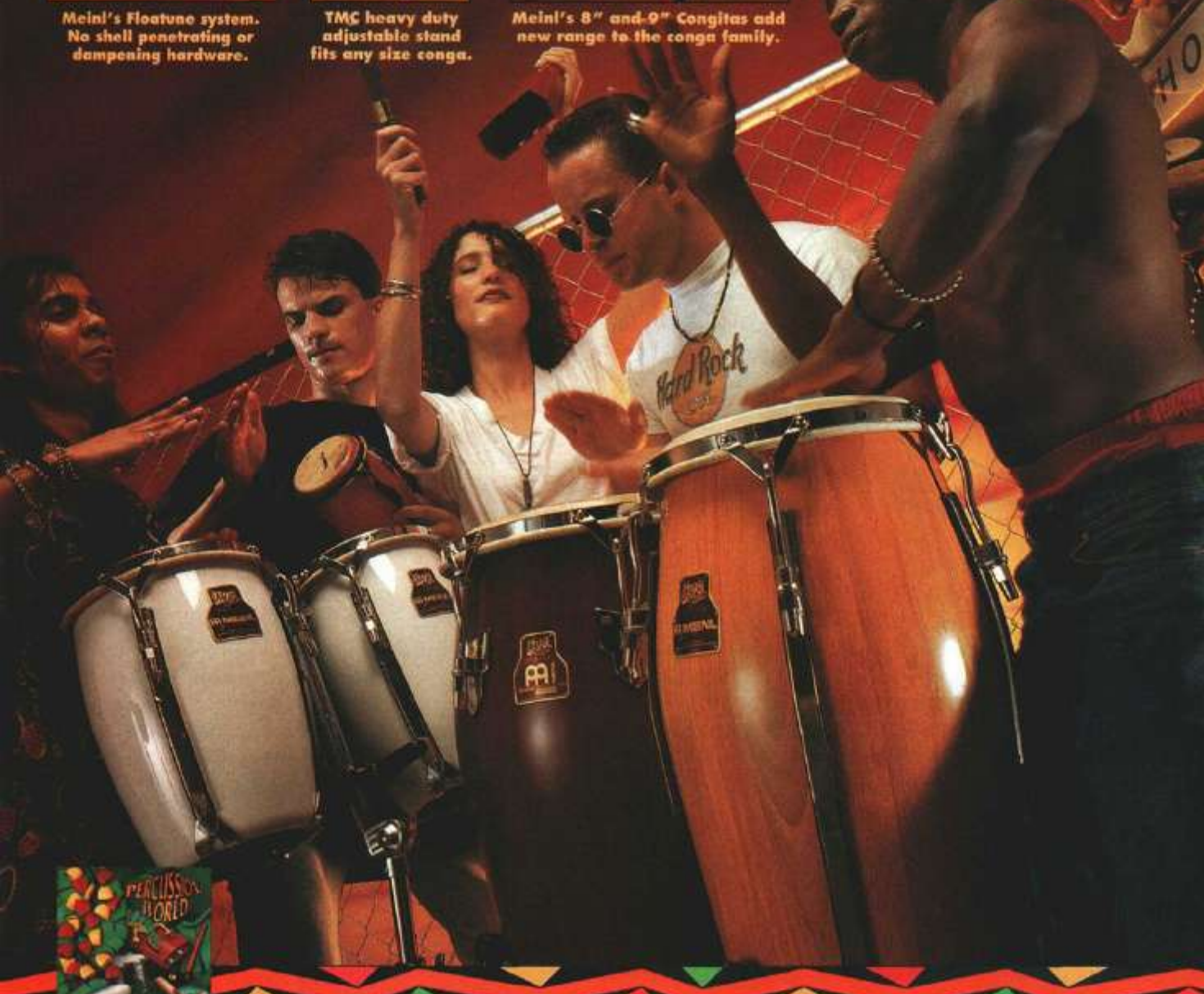
Meinl's Floatune system. No shell penetrating or dampening hardware.

TMC heavy duty adjustable stand fits any size conga.

Meinl's 8" and 9" Congitas add new range to the conga family.



For more information on Meinl Percussion, send $3.00 to: Tama Drums, dept. MDMP35, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls ID 83401.

Bun E. Carlos

Woke Up With A Monster is Cheap Trick's latest excursion, and it's poised to be one monster of a hit. The four original members are intact, including resident skinsman Bun E. Carlos. Ted Templeman helmed the production, and Bun is justifiably pleased with the results. "It was fun working with these guys, and there wasn't much messing around with the natural drum sounds. It was a lot of first-takes for the drum tracks, and it was a gas to be in the studio under those conditions. We think this is one of our stronger albums of the last eight or nine we've put out. A lot more love went into this one.

"We're more in line with our new record company [Warner Bros.]," continues the Bun-man. "The last record company wanted more ballads and for us to bring in outside writers, because they had no confidence in our material. When we went to Warner Bros, we sat down with the 'big man,' Mo Ostin, and he said, 'We want you guys to write your own songs and make a real rock record, because that's what you do best.' They wanted bass, drums, and guitars—not keyboard stuff—and that's what we wanted. And boom-bah! Here it is."

Bun is still the avid drum collector he always was, and one of his prized kits is currently touring the country's museums. "The Smithsonian people have got a Sonny Greer kit of mine," he explains. "The tour started at the American Museum in Washington, D.C., then it went to New York, and now it's touring the States. They called me up and said they wanted to use the drumset for their Genius Of Duke Ellington exhibit. They sent some guys over to my house, who packed up the drums and took them away. The kit is a little beat up—it probably spent a few years on a bus—but it's pretty cool. It has an actual Duke Ellington bass drum head. It's nice to own a little bit of history."

• ***Teri Saccone***

David Van Tieghem

Percussionist David Van Tieghem recently recorded John Cage's "Living Room Music" for *A Chance Operation,* a unique CD tribute to the groundbreaking composer. The disc features avant-garde luminaries like Frank *Zappa,* Laurie Anderson, and Yoko Ono; Van Tieghem's unusual and colorful work with artists like Anderson, Brian Eno, and Talking Heads (as well as his solo work) made him an ideal contributor. "Cage's main influence on me was in terms of listening to the world differently," says Van Tieghem, who often incorporates "found" objects into musical scenarios. "You begin to realize that *any* sound is potentially musical. My version of 'Living Room Music' probably isn't what Cage would have thought of—I used a lot of sampling and stuff—but I tried to blend our two ways of working."

David's latest studio/computer experiments will come to life during a two-week solo engagement this winter at the Dance Theater Workshop in Manhattan. "I haven't quite figured it all out exactly," he admits, "but I'm looking into interacting with a Macintosh *PowerBook* or something like it on stage, with live' sequences running. And I'll probably use some video or film. I like to work with a smaller audience night after night and kind of develop stuff along the way."

Speaking of "small" audiences, another project Van Tieghem recently participated in was a piece about dinosaurs called "Strange Feet," which was performed for a week in the Smithsonian museum's dinosaur exhibit. "The piece included a children's choir and a full cast of actors," David explains. "It was originally designed to be done in museums, but we might actually do a version in a regular theater."

Far from the museums and theaters, David recently performed at outdoor festivals in Japan with the Kodo drummers, and later spent a month in Bali. "I had wanted to go there for about twenty years, just to listen to gamelan groups. I kind of explored and made a bunch of tapes and videos. It's an amazing place. I'm still digesting the whole thing."

• ***Adam Budofsky***

Frank Katz

In the '70s, Brand X was the underground titan of fusion bands, drawing on the talents of such chops monsters as Kenwood Dennard, Mike Clark—even Phil Collins. Their music occupied that space between dazzling improvisation and the outer reaches of the galaxy. *X Communication* sees the re-formation of the group, with Manhattan native Frank Katz whipping up dense clusters of rhythmic fury, including his trademark 32nd-note funk attack.

The new Brand X seeks to create a niche outside of the derisive "fusion" label. "That's what we're trying to avoid," says Katz. "If a tune sounds generic, we'll purposely rearrange it. That's really our theme, to avoid convention. But we're not avant-garde. We're playing music that is influenced by funk, jazz, and rock. It's cutting edge, improvisational music."

With founders Percy Jones (bass) and John Goodsall (guitar), Katz has been touring the world, playing to fans ages fourteen to forty. Katz also plays in Jones' other group, which includes Van Manakas (guitar) and Marc Wagnon (vibes controller). They've released their first self-titled CD, *Tunnels*. Katz gets ample solo space in both groups, often over odd-meter vamps.

Katz has a wealth of chops, much of it developed during hours of practicing and jamming at Drummer's Collective, where he has taught for eight years. But he thoroughly understands his role in Brand X. "I've tried to not overplay the arrangements yet stay improvisationally fresh. The main thing is to be an anchor."

Katz's signature, double-overtime, triple-drive 32nd-note funk, comes from his desire to have a unique style that includes taking risks. "I'm thinking about dynamics, making it as musical as possible. It involves taking chances, because you might risk overplaying or making a mistake. But that's where the edge is. My father [pianist Dick Katz, who has worked with Elvin, Philly Joe Jones, Sonny Rollins, and Stan Getz] embedded in my psyche that you should have your own style. He came from a generation where the focus was on individuality."

• Ken Micallef

Larry Beers

In a world with so many musicians who do for the industry what *Pez* did for nutrition, Larry Beers is a saving grace. Currently spearheading one of Chicago's top-draw bands, the Charming Beggars, Larry's raw and callused drumming can be heard on their latest CD, *Springfield, U.S.A.,* on Happy Tails records. The Chicago Tribune defined it as "a high-energy collection of beefy, power pop with a bite. Well worth a high-volume spin."

For the past ten years Larry has been a working Chicago drummer and is revered in both rock and jazz circles. He has appeared on Fred Simon's *Usually Always* (Windham Hill), Champaign's *Woman In Flames* (CBS), and Crash Test Dummies' *God Shuffled His Feet* (BMG/Arista). Beyond the studio, Larry has performed live with McCoy Tyner, Daryl "Munch" Jones, Jack McDuff, Bobby Enriques, and Buddy Miles. His credits even date back to high school, when he held the coveted spot as the drummer for the McDonald's All-American Jazz Band.

Larry says his focus has always been music, music, and music, and his artistry behind the kit showcases the essential years he's spent mastering his craft. His explosive drumming shudders the stage and drives the Charming Beggars with the strength to hold down a tent in a tornado.

• Matt North

News...

Tommy O'Steen can be heard on one half of Blue Murder's *Nothing But Trouble,* as well as on their *Live In Japan* album.

Dick Gay worked on Clint Black's upcoming release.

Barrett Martin on Screaming Trees' new Epic LP. They will be touring Europe through the summer.

Chris McHugh has been out with Amy Grant. He can also be heard on the out theme of the new *Maverick* film, as well as on an album for Petra.

Deen Castronovo is on Ozzy Osbourne's new album.

Derrick Bostrom has been on tour with the Meat Puppets.

Sonny Emory is on tour with Earth, Wind & Fire.

Gerry Brown has been working with Dave Koz.

Denny Carmassi has been working on Ted Nugent's recent solo album.

Richie Hayward has been on the road with Little Feat. You can also catch him on records by Johnny Halliday and new music by Eric Clapton.

Wez now touring with Carter USM.

Ed Shaughnessy has been playing several jazz festivals of late, including ones held at Notre Dame, Valparaiso, Reno Arts, University of Wisconsin (LaCrosse), and Winnepeg.

David Rokeach has been busy doing a lot of TV work, including the Lou Rawls Parade Of Stars, the People's Choice Awards, Magicians Favorite Magicians, and The Black Achievement Awards. He's also on a new release by Kitty Margolis (featuring Joe Henderson).

Bruce Cox has been working with a few major artists recently, including Sonny Rollins, John Hendricks, Stanley Turrentine, and Freddie Hubbard. Bruce is also co-leading a trio who have a self-titled release out called *Three OfA Kind.*

Ricky Sebastian on new records by Steve Masakowski, Nnenna Freelon (with Ron Carter, Walter Booker, Alex Foster, and several others), and Charles Fambrough. He's currently on tour with Tania Maria, and his book on New Orleans drumming is due out shortly.

John Robinson

currently on tour with Barbra Streisand

Arrival. To different people the word means different things. If you were to check the dictionary you'd find it defined as reaching a goal or objective through effort. For a drummer it simply means the next level, in both ability and equipment. The ability part of this equation is all up to you, the last half is where we can help.

Since its introduction, the Masters Series has been acclaimed by many to be one of the finest drumsets ever manufactured. These beautifully lacquered thin shell drums produce a warm, full bodied tone that seems to resonate forever. But sound quality is only one of the reasons why the Masters Series is the choice of players like John Robinson, whose list of live and recording credits seem beyond belief.

Visit your local Pearl dealer and let your ears be the judge. Tune them to suit your style and personal preference, play them, and above all just listen. Arrival is one thing, to arrive in style is quite another. Either way, when you do, the Masters Series will be there waiting.

Pearl.

The best reason to play drums.

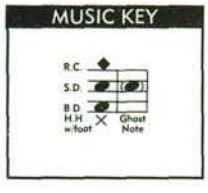
Dave Weckl

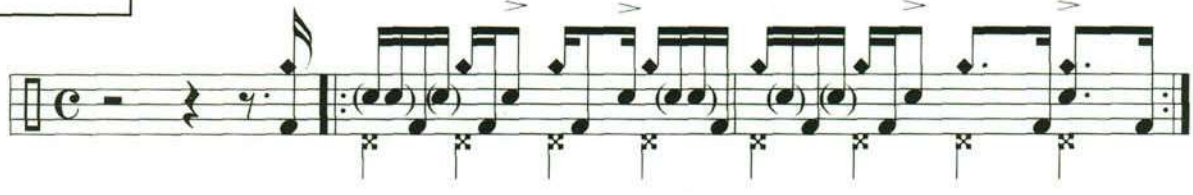
Q I'm a fifteen-year-old drummer, and most of my life I have listened to all sorts of music varying from heavy and progressive rock to traditional jazz and blues. A couple of years ago my cousin invited me to a concert of the Chick Corea Elektric Band. It was the greatest conceit I've ever been to. I went out and bought all the Chick Corea records I could find, and then I bought your first solo album. It's a great record, but I can't figure out what you're doing on the first track, entitled "Tower Of Inspiration." Could you explain the pattern?

Janus Dyg
Sorring, Denmark

Photo by Lissa Wales

A I'm glad you liked the show and enjoy the records! I've written out a basic pattern for the beginning of "Tower Of Inspiration." You'll notice how the differently orchestrated parts go along with the bass line of the song. The bass drum accents the important part of the feel that the bass line is creating. The snare then picks up the end of the bar with a 16th note in bar 1, then on the backbeat (beat 4) of the second measure, creating a two-bar phrase. The ghost notes that the snare is playing help to create forward motion in the groove, and also help keep the groove steady because of all the subdivisions. These ghost notes should be *very* soft in comparison to the accented notes. Notice, though, that everything is still based on quarter notes, both in the hi-hat and the ride cymbal bell; that's your pulse. Practice the part slowly with a click or metronome, then work it up to speed. Remember, it's got to groove, so keep those subdivisions even!





Manu Katche

Q I had the pleasure of seeing you perform a while back with Peter Gabriel in Montreal. It's the first time I've heard friends who were not drummers comment that the drumming was great. As a drummer as well as a player of other instruments, I thought your drumming was very tasteful. I was wondering where you studied and what your background was before the tour, and what experience helped you get the gig.

Jeff Knowles
Dorval, Quebec, Canada

A Thank you for the nice things you said about me. I studied piano for four years, starting at the age of seven. At fifteen I became interested in classical percussion, so I studied from then until age nineteen, when I was accepted at the Paris Classical School of Music (which is the French equivalent of the Juilliard School in America). But I stopped my classical studies and started doing sessions on drums in Paris. Because I could read the music quite easily, I got more and more calls. At the same time, I joined different bands in France, playing jazz, fusion, funk, etc., and I was doing tours with different French artists. In 1986 I was recommended to Peter Gabriel by Tony Levin, with whom I had done some sessions.

I think that having the experience of playing different styles—along with my African origins—helped me. They didn't help me to get the gig, but rather to understand more precisely what Peter wanted to hear from me in his music. I always try to be as musical as I can, and my piano studies help me bring more to the music than just playing a straight-ahead backbeat.

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Editor's note: Harry Cangany's Collectors' Corner *column has generated a tremendous number of inquiries from vintage drum owners seeking information on the background and value of their treasures. So we're dedicating this month's* It's Questionable *department to Harry's answers to those inquiries.*

Olympic Drums

Q I recently found a Premier snare drum in my friend's basement. I bought it from him for $50. It says it is an *Olympic* model, with a serial number of 4652. Can you tell me when it was made, whether it's a beginner or professional model, and what it might be worth these days?

R.B. Harper
no address given

A "Olympic was a division of Premier and was available in the 1960s. Their slogan was 'World's Lowest-Priced Quality Drums.' The 5½x14 snare, for example, had less-expensive features than the corresponding Premier model. Premier used die-cast hoops; Olympic used triple-flanged hoops. Premier used a parallel strainer; Olympic had a simple lever model that they also sold to Rogers. The lugs were similar. Suffice it to say that Olympic drums were designed to save money, so any available cost-cutting measures were taken. (For example, the bass drums had only six separate-tension lugs for tuning.)

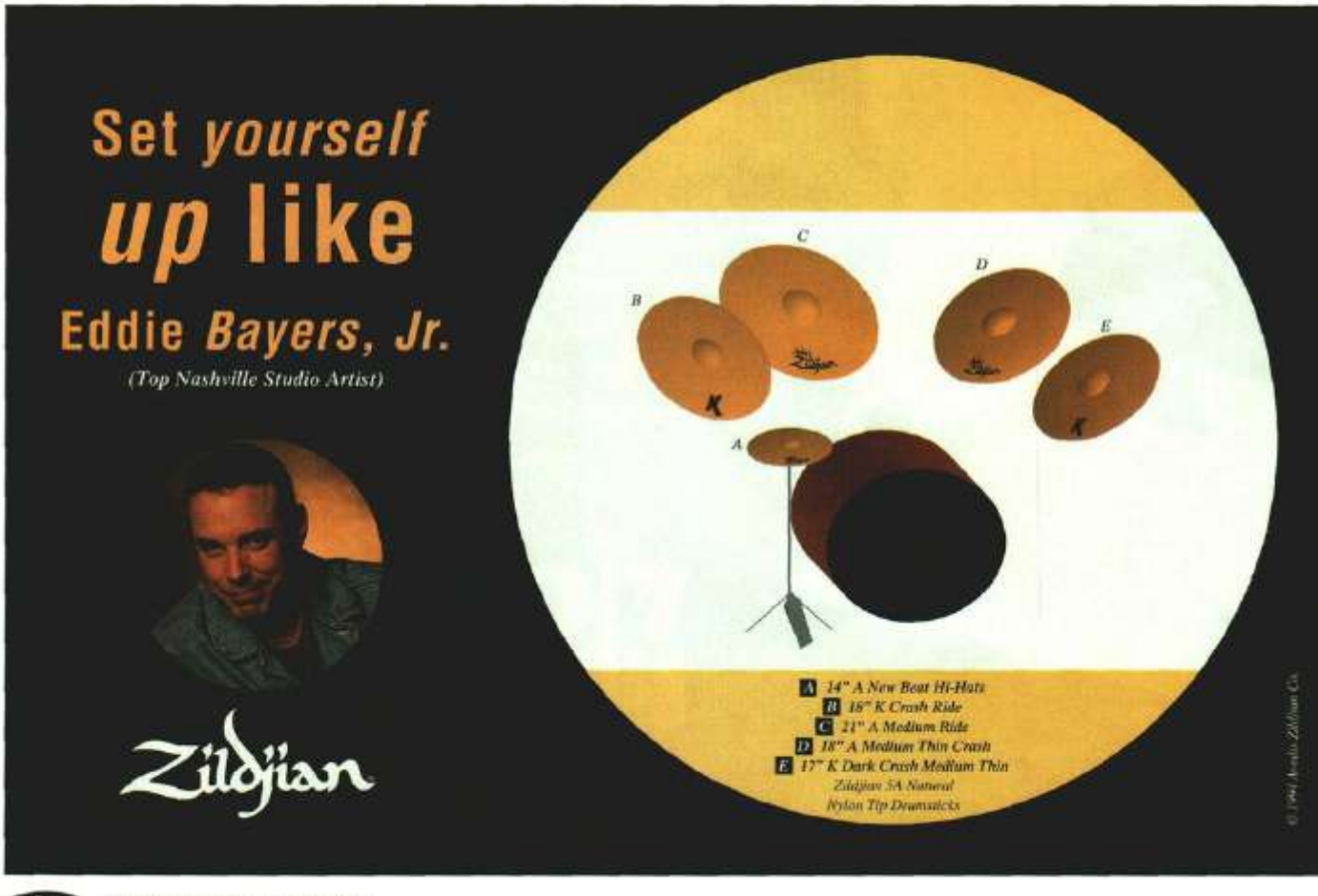
"The serial number was required by the U.S. government. It is not a model number, and probably no record exists (if Premier is like any other vintage drum company). I believe that the Olympic brand was phased out in the '70s. I know they existed when Selmer distributed Premier (before Selmer bought Ludwig in the early '80s).

"If you have a 5½ x14 snare with eight lugs, it would have retailed for $69.50 in 1965. If it has six lugs, the cost would have been ten dollars less. I don't think there is an established current value for your snare, but I'm sure you got a good deal. Midwest retail prices would be between $80 and $100."

John Grey Drums

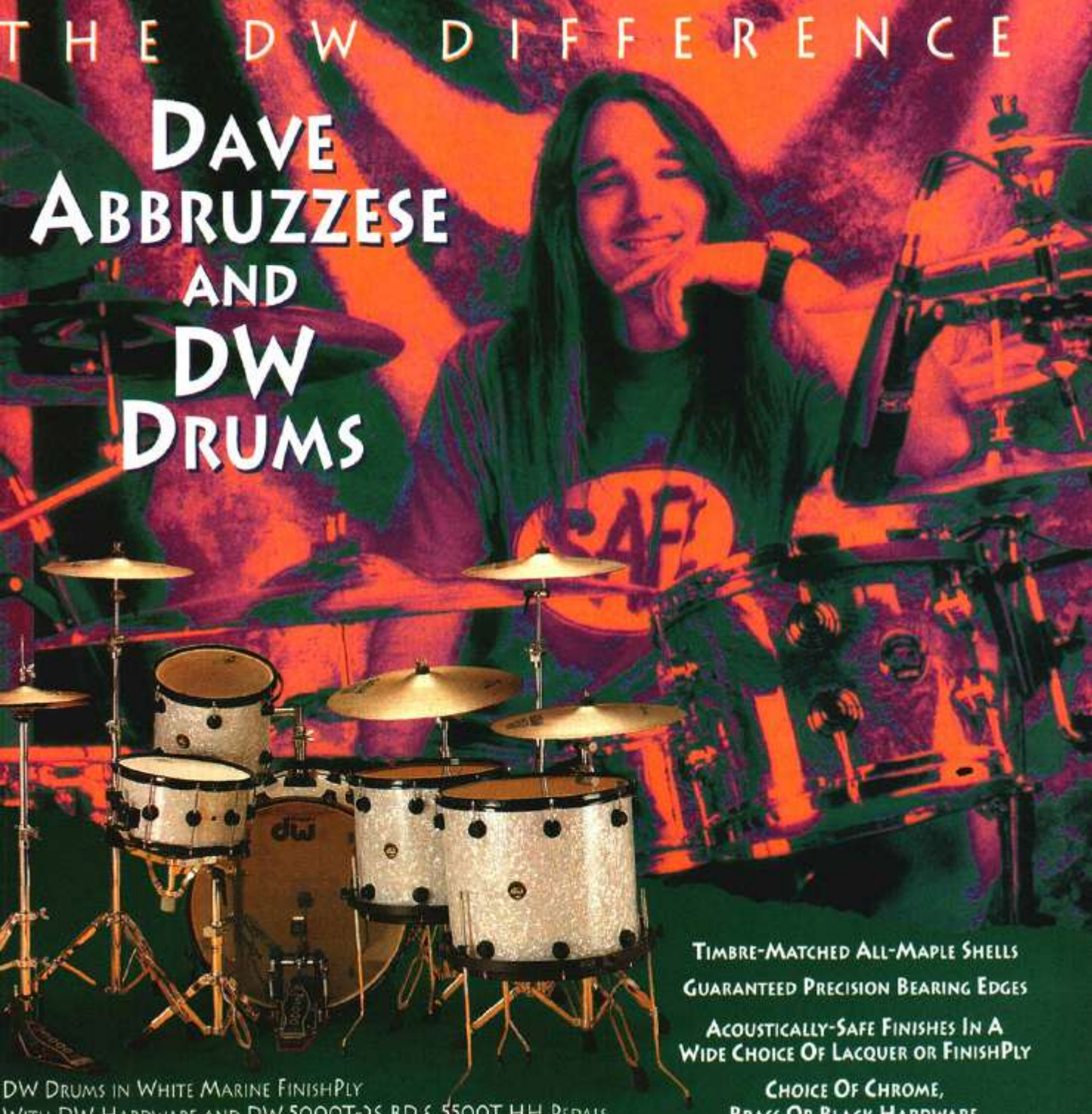
Q I recently purchased a snare drum I'd like to know a little about. It's a John Grey *Autocrat,* manufactured in London. It has a pink champagne sparkle finish, but no other distinguishing marks. The existing snare wires have stretched and are unplayable, so I need to find replacement snare wires. It appears to be all one mechanism. Any information you can give on the history of the drum and on finding replacement snares would be great.

Clark Whittington
Chapel Hill, NC



THE DW DIFFERENCE

DAVE ABBRUZZESE AND DW DRUMS



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Q I own a 1963 Premier kit in aquamarine sparkle finish. I've been unable to find matching Premier drums to expand my kit, but recently I happened upon a bass drum and tom in the *Broadway* series made by John Grey & Sons, Ltd., of London. While not exactly like my Premiers, they were quite a close match. I'd like to know more about the John Grey company. I've been drumming for thirty years and I've never heard of it.

Mike Contardo
Staten Island, NY

A "The earliest catalog we have for John Grey & Sons, Ltd. is dated 1937. However, the record shows that the company was established in London in 1832. The name *Autocrat* referred to the company's top-end models of snares, toms, and bass drums. The next model line was the *Broadway*.

"The first *Autocrat* snare drums had two sets of snares—one under each head. The drums were available with wood or metal shells. The snare mechanism changed over the years, but the parallel nature stayed the same. The rods were slot-headed and the lugs of the 1930s drums are very 'Leedy-ish.' The lower-end drums featured a strainer design also used by L&S. Later designs were very close to Premier. One item of note is that early-'50s rack toms used a 'power size'—14x15. However, by the mid-'50s the sizes became conventional: 8x12, 10x14, etc.

"John Grey *Autocrats* and *Broadways* were available through the 1960s. Finding snares today will be next to impossible. I would suggest three things: 1) Advertise for them. 2) Write the distributor. I don't know if they still exist, but the address in the catalog is Rose Morris & Co., Ltd., 32/34 Gordon House Rd., Kentish Town, London NW5, England. 3) Go to a Premier dealer and try their various snares.

"The value of these drums should equal that of Premier's, which, at this time, are considerably less than American drums. (This isn't a measure of intrinsic value so much as one of market knowledgeability and demand.) I would peg toms and basses at $80 to $100 apiece and snare drums slightly higher. A four-piece set should retail for $350 to $450."

Gretsch Drums

Q I purchased a set of Gretsch drums about fourteen years ago. They were used but in excellent condition. The model number of the snare drum is 4158; the serial number is 12498. (I've added a Ludwig rim out of personal preference.) I also own an older, round-badge Gretsch snare drum. I'd like to know more about these drums.

Ron Hill
Orillia, Ontario, Canada

A "Your octagon-badge kit was made between 1971 and 1979. At that time Gretsch was owned by the Baldwin Piano Company, and the drums were made in Arkansas. The round-badge snare drum is the *Renown* model, and was probably made in the 1950s. (If there is a silver painted finish inside, rather than clear, it's an early '60s drum.) The drums were originally finished in mahogany or in blue/silver, black/gold, solid black, or solid white lacquer. From the semi-plugged hole visible just beneath the strainer, I'd speculate that this drum was fitted with a Ludwig strainer at one time."

Rogers Drums

Q I own an old Rogers four-piece *Holiday* series kit, in white pearl, with a *Dyna-Sonic* snare drum. The drums have serial numbers as follows: 13" tom = 51811; 16" tom = 9935; 22" bass drum = 51893; snare drum = 6837. The sticker from the 16" floor tom originally had the *Yorktown* series written on it, but that name was marked out and *Holiday* was typed over it. All of the drums have a script "Rogers" logo, rather than the large "R" I've seen on later drums. The bass drum has only a single-tom holder (no possibility of mounting a second rack tom) on the left side and a cymbal holder on the right.

How old is the kit? Is it a collector's item? How much is it worth? What is the difference between the *Holiday* and *Yorktown* series? Is there a possibility of obtaining original spare parts, including a logo front bass drum head?

Dave Horner
Moglingen, Germany

Q My Rogers drumset has a gold sparkle finish. The snare drum sticker reads: *"Holiday* Model, Cleveland, Ohio, Established 1849" and includes the serial number 14609. Can you give me some background?

Chris Reznak
Wynnewood, PA

Q I just got my hands on a 1972 Rogers kit with a *Dyna-Sonic* snare. What is its approximate current value? Also, if I gold-plate the hardware or the snare shell, will that increase or decrease the value?

Ronnie Carangelo
Tampa, FL

A "Rogers drums were among the best ever made. The company was in business for 140 years, but hit their zenith during the 1960s and '70s. Their

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most collectible period is between 1963 and 1969: the 'Ohio' period, when beavertail lugs were used. Prior to 1963 (and on some sets after 1963) a fragile lug known as the drawn brass or 'bread and butter' lug was used. Each lug resembled a loaf of bread with a ridge in the center.

"From the time Cleveland-based Grossman Music bought the company from the Rogers family (in 1953) until they sold it to CBS (in 1966), Rogers drums went through constant upgrading. No drums were ever actually *made* in Cleveland, however. Grossman built the factory on the farm property of their engineer/inventor Joe Thompson, in Covington, Ohio (near Dayton). The drums were *warehoused* in Cleveland, which explains the 'Cleveland, Ohio' sticker on Chris's drums. After the 1966 sale of the company to CBS, it was moved to Fullerton, California as part of the CBS Musical Instruments group. At that time the logo changed from a script version of the name to a large, black, stylized 'R' on a badge. The *Dyna-Sonics* always had a special oval badge that announced them as 'custom-made.'

"Dave: You have found a wonderful kit—the same kind that Buddy Rich played from 1960 through 1966—with five plies of maple and the most advanced engineering and hardware of its day. As for the changed sticker, the *Yorktown* series was the earlier name for Rogers' best marching drums. Your tom was ready on a day when they were short on stickers or had one of the factory workers helping out in the office. The serial numbers are meaningless, because no records exist. Rogers bass drums and toms bring $175 to $250 in the States. A metal *Dyna-Sonic* is $175 to $200. If your *Dyna-Sonic* snare is wood, you are indeed lucky. They've sold for as much as $600. I've only seen five in my life—and I kept three of them!

"Luckily, spare parts for Rogers drums are all over the place. *MD's Drum Market* classified section lists several dealers who offer Rogers parts.

"Dave and Chris: If your lugs are beavertails, your sets should be from 1963-66. If the lugs are the drawn brass type and the kit has *Swiv-O-Matic* holders, look to 1959-1964. (With drum companies there is *always* an overlap of years because parts were used until exhausted.)

"Ronnie: Drumset values depend on many variables, including number of drums, sizes, finish, condition, hardware, cases, etc. If you choose to gold-plate the hardware, the drums will no longer be original. Gold plating is very expensive and not very durable. If you choose to sell the drums in a few years, you may not get your investment back. I would suggest that you leave the kit in its original condition."

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Pantera's Vinnie Paul

The King Of Thrash-Metal Drumming

Like his band, Pantera, drummer Vinnie Paul thrives on extremes. His double bass technique—a driving, relentless exhibition of sheer power—is also a study in precision. As much attention as his bionic feet deservedly garner, Paul also scores high in his overall approach to drumming. His deep grooves crunch and churn, creating a heavy bottom end, all the while being a bit more creative than the usual fare.

Major-label releases *Cowboys From Hell* and *Vulgar Display Of Power* introduced Pantera fans to Paul's force-of-nature drumming. The Texas-based band's latest, *Far Beyond Driven,* thrusts Vinnie's speed, technique, groove, and uncompromising style into another dimension.

By Teri Saccone

Photos by Ebet Roberts

TS: First of all, what's it like to be in a band with your brother, Dimebag Darrell?

VP: It's the greatest thing that's ever happened to me. I know a lot of people who have brothers and sisters and they don't do anything together, they don't have anything in common. My brother is my best friend. As for the band, I think it's the best thing in the world, and the only thing I think it may be like is the relationship between Alex and Eddie Van Halen. As a matter of fact, they are two of our biggest influences. Dime and I rarely ever have any problems. We're always there together, just kickin'.

TS: If the band disagrees on a point, do you two always stick together?

VP: The four of us are very different, and there are musical disagreements, but there's always common ground and we find our way through it. There's never been so much friction that it was down to anyone siding with someone. Everybody is very honest and straight to the point about how they feel about things, and it's always worked for us.

This is a *band* situation, with four partners. Darrell, Rex [bass], and I have been together since 1983 as Pantera, so that's eleven years between the three of us. Philip [Anselmo, vocals] joined in '86, so

"A lot of people think that when you become successful, you become complacent. We wanted to prove to everyone with the new record that we've still got lots of fire and we're hitting hard."

he's been with us a good eight years. So between all of us, we've been together a long time. For any kind of relationship to last that long—no matter what kind it is—there's got to be give and take.

TS: When Pantera first got going, you were nearly a glam band, weren't you?

VP: The way we looked at it, we weren't actually a "glam band," but we did do cover tunes. So we kind of fell into the mold of what cover bands did back then, which was spandex, spiked hair.... Hey, that's what we did for a living.

At that point Darrell was fifteen and I was seventeen, so we were really young and naive. As we went along we realized who we were, what we wanted to do with the music, and how we really wanted to present ourselves. None of us are ashamed of anything we did back then. If you look at the bands that were around in 1983, most of them looked that way. That's just the way we started out.

TS: Speaking of starting out, how did you choose drums as your focus?

VP: My dad's a musician and he wanted me to join the school band when I was a kid. Back then they decided what instrument you'd play, so I was sent home with a tuba—and I was thrilled. I thought, "Hell, yeah. I'm gonna be a tuba player!"

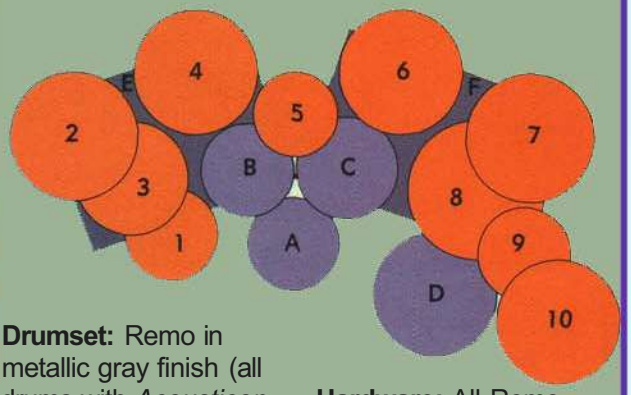
I was sitting in the living room, trying to play this tuba, when my dad came in and said, "What in the hell are you doing with that thing?" I said, "This is what I'm gonna do." He said, "You're never gonna make a penny in this world playing a tuba," and then he took me right back to school. I was totally heartbroken. But he said, "Look, you're gonna play drums. You can do really well with them." I still wanted the tuba, but the next thing I knew I was trying out the drums, and it was the best thing that ever happened to me.

TS: Did you have an immediate affinity for the drums?

VP: I didn't really know what I was doing, but I thought they were cool. A day or two after I started playing drums I realized that they were a *whole* lot cooler than the tuba, [laughs]

TS: How did your father know that you would be

Vinnie's Kit



Drumset: Remo in metallic gray finish (all drums with *Acousticon* shells)
A. 8 x 14 snare drum
B. 14x14 tom
C. 15x15 tom
D. 18x18 floor tom
E. 24 x 24 bass drum
F. 24 x 24 bass drum

Cymbals: Sabian
1. 14" AA *Rock* hi-hats
2. 20" AA Chinese
3. 16" AA *Rock* crash
4. 18" AA *Rock* crash
5. 12" AA *Rock* splash
6. 18" AA *Rock* crash
7. 20" AA Chinese
8. 22" *Powerbell* ride
9. 14" AA *Rock* hi-hats
10. 19" AA *Rock* crash

Hardware: All Remo, pedals by DW *(DW 5000* on bass drums with Danmar wood beaters)

Heads: Remo *Falams Kon* snare (with no muffling), *Pinstripes on* tops of toms with clear *Ambassadors* underneath (no muffling), *Pinstripes* on bass drum batters with *Ambassadors* on fronts (Remo *Muff'ls* used for muffling)

Sticks: Vic Firth *Vinnie Paul* model

well-suited for the drums?

VP: Believe it or not, this is also like the Eddie and Alex story: When I got the drums, my brother started playing drums, too. I got better than he did, and I started to hog the drumkit. So he got mad and made my dad go out and buy him a guitar. He wanted to try that because I would never let him get on the drums.

He used to put Ace Frehley makeup on and stand in front of the mirror, posing with the guitar. I would say, "Jeez. You gotta learn how to play that thing someday." About six or seven weeks rolled by and I didn't see much of him because he was off in his room. Then he came in one day and said, "Do you wanna jam?" And I said, "Do you know how to play that thing?" We ended up playing "Smoke On The Water," which was the first jam we ever did. We probably

Vinnie And Production

Vinnie Paul has made an impact on Pantera not only as a drummer, but as a producer as well. While other musicians speculate about *eventually* producing, Vinnie has already co-produced the last three Pantera albums, *Cowboys From Hell, Vulgar Display Of Power,* and *Far Beyond Driven,* with Terry Date. He's also been receiving several requests by other bands to produce their records.

TS: What exactly is your role as co-producer within Pantera?

VP: I do a lot of the engineering. I recorded all the demos that the band originally did, and I also did a lot of the engineering on our first record. That's why on the last two records I wanted the credit. *[Editor's note:* Cowboys From Hell *lists only Pantera and Date as producers.]* Terry and I obviously work well together. It's definitely a co-production. For example, I'll sit in the studio and produce and engineer certain guitar tracks, and Terry will be sitting in the corner and will hear something that sounds wrong and say, "Hey, let's do that again." Sometimes he'll be doing the engineering and producing and I'll be sitting in the corner and suggest fixing or changing things. So it works both ways.

I thought about producing *Driven* on my own, and the rest of the band was totally gung-ho on the idea, but then we decided that Terry is kind of like our fifth member and it's good to have him around.

TS: When you have a major difference of opinion when it comes to production, how do you work it out?

VP: It's strange, but we hardly ever disagree. I'm a pretty flexible kind of person and Terry's the same way. Neither of us is saying, "Here's how it is and this is how it's gonna be." That's the reason we liked Terry when he came in for our first record: He let us make a record that we wanted to make, not one that he or the record company wanted. The other guys in the band also have total input. We're all working towards the same goal.

TS: Why did *Far Beyond Driven* take so much longer to complete than your two previous albums?

VP: We wrote everything in the studio this time, which, as far as total studio time, took longer than previous records. But in the past we'd write everything, demo it out, and get it to the point where we knew what we were gonna do *before* we got to the studio. If you include the entire process, those records actually took a little bit longer.

With *Driven* we wanted to catch the original vibe that we put on tape. With the earlier records, sometimes we felt like we lost some of the original vibe of the songs between the demo and what actually ended up on the record. Sometimes the demo had the proper feel—I had the right vibe and was in the right mood when I played the drums. We found ourselves trying to "beat" the demo. This time we said the hell with all that and brought Terry down from the start. We spent two weeks getting sounds and then we recorded the songs as we wrote them.

TS: That's an interesting way of recording, but it also sounds costly. Does your record company give you carte blanche to take your time in the studio?

VP: We've proven ourselves in terms of success. That's given the label the confidence to leave us alone and let us have our creative freedom. There's no A&R guy down here telling us what to do. It's more like, "Go make a Pantera record and when you're done, give it to us."

TS: How did you originally become involved with the production side of Pantera?

VP: The first couple times we ever recorded as a band, the only thing I knew about was drums. When I went in the studio and heard my drums, I hated the way they sounded. Nobody understood what I wanted them to sound like.

My dad owned a recording studio, and one day I thought, "I'm going to go in there and fiddle around with the equipment to see what I can come up with." I started messing with it and started liking what I was hearing. The more I messed with it, the more I learned.

I also did research: Every time I'd go to a live show, I'd pick the engineer's brain, especially the ones I really respected, like Big Nick from Metallica. Every time I'd see them I'd try to learn as much as I could. I also went out to nightclubs and ran sound for bands just to see how good I could do it, and I got pretty good at it.

I was always interested in the *sound,* and being a drummer, not being able to get the drum sound that I wanted was the main thing that led me to becoming very interested in production. Production has almost become as important to me as playing drums, because it's a total challenge.

• ***Teri Saccone***

played that song for two hours straight, over and over. We both got better.

TS: You mentioned that you hooked up with Rex when you played in a high school jazz band.

VP: That's where I met him. He was the bass player in the jazz band. Neither one of us was really crazy about the jazz stuff. We'd get there early and play "2112" by Rush, and we got thrown out a few times because we'd be playing while the band director would be talking.

TS: At least you benefited from the exposure to jazz.

VP: I can't say there's a lot of things from a jazz drumming aspect that I use in rock 'n' roll. But there are a lot of things from a snare drum or marching drum perspective that I do use. The rudiments that I learned from marching band definitely apply to what I do.

continued on page 48

Billy Hart

Medium For The Music

"Besides playing with Herbie and Miles, I recorded with Wayne Shorter, Joe Zawinul, and McCoy Tyner. Suddenly I was in the crux of everything happening, but it didn't seem to mean that much for me in terms of name recognition. For Tony and Jack it made them stars. It didn't happen that way for me."

By Ken Micallef

Photos by Ebet Roberts

"Anybody can be a great instrumentalist. Whether it's trumpet, drums, or saxophone, you can be great. It's simply a matter of technique. The difference is in musicianship. You can be a great instrumentalist, but there are very few *musicians.* A musician is someone who is so aware of what's happening in his musical environment that he fits in."

This comment, tossed off by Billy Hart in describing funk master Bernard Purdie, well describes his *own* contributions to jazz over the past thirty years.

But categorizing that contribution is no easy task. Among the four hundred or so albums Hart has recorded—including his solo records—one hears a musician not so much in love with the drums as with the possibilities they hold for expression within the music. Herbie Hancock's *Mwandishi* and Wayne Shorter's *Odyssey Of Iska* show a drummer fully immersed in "multi-directional" improv, blurring the line between avant-garde jazz and rock.

On Miles Davis's *On The Comer* and *Big Fun,* Hart plays sparsely abstract rock 'n' roll beats alongside Jack DeJohnette and Al Foster. In the late '70s, it's buoyant straight-ahead on pianist Hal Galper's *Reach Out* (with the Brecker Brothers) and on recordings by Stan Getz and Pat Martino.

Influenced (twenty years prior) by the shaman-like work of Milford Graves and Sonny Murray, Billy explored the free side on *Enchance* ('77), his debut as a leader, only to internalize the process when composing for the moody *Oshumare* ('85) and *Rah* (' 88), a visionary yet ignored follow-up. Some of Billy's favorite work is with the underrated Quest, a group he co-led for ten years with Dave Liebman, Ron McClure, and Richie Beirach.

New recordings with heavyweights Charles Lloyd, Sonny Fortune, and Joe Lovano draw on all of Billy's experience and wisdom. These dates are starting to give him the high profile that has seemingly eluded him—even while continually juggling his hectic, globe-trotting schedule. And the phone keeps ringing for this fifty-year-old drummer, who sounds ageless at a time when younger jazz drummers concentrate on hard bop. But then, Billy Hart has played it all....

At a Karaoke bar-turned-jazz club on Manhattan's upper-east side, Billy is playing straight-ahead tonight, with a quartet consisting of David Kikoshi on piano, James Genus on bass, and Sam Newsome on tenor sax. Looking a little like Bhudda behind his Pearl kit, the muscular drummer has come to play, never mind the mirrored walls and plush interior of the tiny club.

As on *Amethyst,* his latest release, Billy Hart wails. A China-type explodes through the smoky club as he raises the opening song a few decibels before releasing a torrential drum solo. Smoking, machine gun single-strokes a la Max, an Elvinish triplet barrage, buzz rolls that sound like a Harley—Hart plays with heart, transmitting the music through pure ego-free expression borne of the moment.

A few days later in his Teaneck, New Jersey home, Billy shoves a stack of CDs into my hand, his latest batch of recordings of the past six months. He plays his far-reaching *Amethyst* CD (too loudly), we talk about the past, his busy present, his new band, his profound approach to teaching, his appraisal of current drummers—he makes us some vegetarian chili—we drive into town to pay his power bill....

"I have students who can transcribe shit from Pluto but not know the form of the song. How can *you* be a studio player and not know form?"

KM: Saxophonist Frank Lowe told me that the reason you're a great drummer is your intuition—the ability to know what to play with anyone, no matter what the situation, from Miles Davis and Herbie Hancock to Stan Getz, Charles Lloyd, or Joe Lovano. Is it intuition or experience?

BH: Those people play very similar musics.

KM: But they require different sensibilities.

BH: Whether it's a blessing or a curse, I've had more experience than many cats. I've often been at the right place at the right time—not necessarily for becoming a star, but in terms of being competent in many situations.

In terms of creativity, you need both intuition and intellect. I've developed the confidence to lean on intuition because of my experience. Coltrane once told me about Elvin, "No matter how tense the situation gets, Elvin never tightens up." I learned what that means: You don't mind taking chances in certain situations because you have confidence that it will come out. Or you enjoy reaching for it even if it doesn't come out.

KM: What prepared you for the avant-garde, free style of playing you did with Herbie Hancock?

BH: I played with organist Jimmy Smith in Washington, D.C. between 1964 and '67. We were playing perhaps the first fusion music then. I was able to explore all those rhythms. I also played with [pianist/vocalist] Shirley Horn; she also understood all those rhythms. I was hired to play with Wes Montgomery and Eddie Harris, again for my ability to cross over from rock 'n' roll to jazz.

I was fanatically following John Coltrane then, analyzing his playing, his life, and his musicians. That took me to people such as Ornette Coleman and Cecil Taylor, who embodied the whole movement. So I was already doing strange things on these crossover gigs, like taking a solo by throwing my sticks into the cymbals or singing into the snare drum. My whole life was wrapped up in Coltrane's music and personality. Rashied Ali said Coltrane called this style of playing "multi-directional." Looking at that today, as a teacher, I think that was the beginning of trying to deal with metric modulation.

So that's what I brought to Herbie Hancock's group, this contemporary way of playing what Coltrane's drummers had. I was also influenced by cats like Milford Graves and Sonny Murray in a philosophical, romantic way. Those guys were like magic; they conjured up spirits

Billy's Bounce

These are some of the discs that represent Billy's art.

Artist	Recording	Label
Quest	Midpoint	Storyville
Herbie Hancock	Crossings	Columbia
Herbie Hancock	Mwandishi	Warner Bros.
Hal Galper Quintet	Reach Out	Inner City
Eddie Henderson	My Main Man	Fantasy
Billy Hart	Amethyst	Arabesque Jazz
Billy Hart	Rah	Gramavision

These are some of the discs that influence Billy's art.

Artist	Recording	Drummer
John Coltrane	A Love Supreme	Elvin Jones
John Coltrane	Expressions	Elvin Jones
Ornette Coleman	This Is Our Music	Ed Blackwell
Ornette Coleman	Shape Of Jazz To Come	Billy Higgins
Cecil Taylor	Unit Structures	Andrew Cyrille
Miles Davis	Sketches Of Spain	Jimmy Cobb
Miles Davis	Miles Smiles	Tony Williams
Eric Dolphy	Out To Lunch	Tony Williams

and ghosts and rainbows. You could actually believe that these guys could make it rain or give you visions. It was psychedelic. Now the high comes from precision and technique.

KM: With Hancock were you consciously stretching your drumming?

BH: Yes. I was with one of my heroes. Previously, I'd learned about rhythm with Pharoah Sanders' group *[documented on* Karma, *when Hart was twenty-six*]. I was learning about harmonics with Herbie. I developed my acoustic touch with Herbie while adding the multi-directional approach to his music.

KM: Your name on the *Mwandishi* album was "Jabali."

BH: It implies moral strength. It was given to me by Mtume. If Herbie called me today, he might say, "This is Mwandishi." That's his name. We would greet each other in Swahili.

We never really had a rehearsal for those records. That band was so popular then, the members of Weather Report and Mahavishnu—even Miles Davis showed up when we played the Vanguard. We were hanging out with Santana and Tower Of Power. That was

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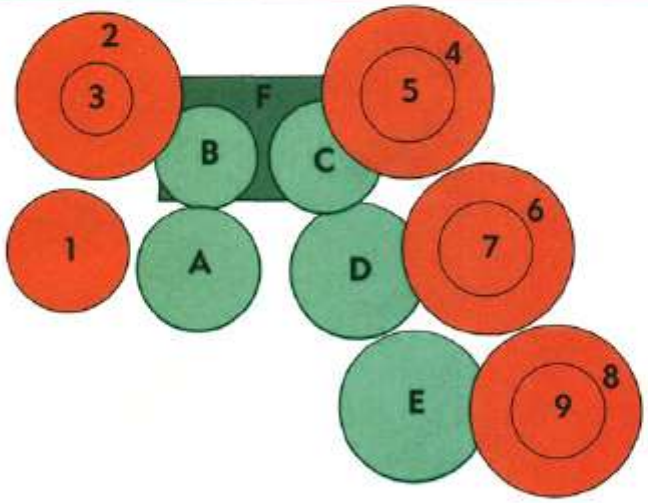
TheHartOfTheMatter



Drumset: Pearl *Master Series* in green maple finish

A. 5 x 14 *Free Floating* maple-shelled snare drum
B. 10 x 10 tom
C. 10 x 12 tom
D. 14 x 15 tom
E. 15 x 16 tom
F. 14 x 18 bass drum

Hardware: Pearl

Cymbals: Zildjian

1. 13" hi-hats (K *Brilliant* on top and Z *Dynobeat* on bottom)
2. 18" K ride
3. 8" K splash (inverted)
4. 20" *Pre-Aged* K light dry ride
5. 10" K splash (inverted)
6. 20" K *Brilliant* light ride with three rivets
7. 12" *EFX* (inverted and elevated one inch)
8. 20" A *Custom* swish
9. 12" *EFX* (inverted and elevated one inch)

Drumming And Singing

by Robyn Flans

You've heard the old sayings "Can't walk and chew gum at the same time," or "Pat your head and rub your belly." Those sayings are about doing two things at once. Well, drummers who sing do *five* things at once, counting the four limbs and voice. Singing drummers take the concept of independence to another level.

As a drummer, why should you bother going to the trouble of playing and singing? Well, read any musicians-wanted section, and you'll see the expression "vocals a plus" written after many ads. Quite simply, being able to sing makes you more employable. More importantly, it allows you to contribute to the musical environment in a whole new way.

To get an idea as to the plusses and minusses involved in drumming and singing, we contacted some of the best pro drummers in pop, rock, and country who sing almost exclusively *while* they play: the Band's Levon Helm, Cactus Moser of Highway 101, Little Feat's Richie Hayward, Andy Sturmer of Jellyfish, Tom Petty & the Heartbreakers' Stan Lynch, Keith Knudsen of the re-formed Doobie Brothers, Neil Diamond's Ron Tutt, Willie Wilcox of Utopia, and John Dittrich of Restless Heart. The things they have to say just might convince you to take your singing out of the shower and onto the stage.

ANDY STURMER

You Want Me To What?

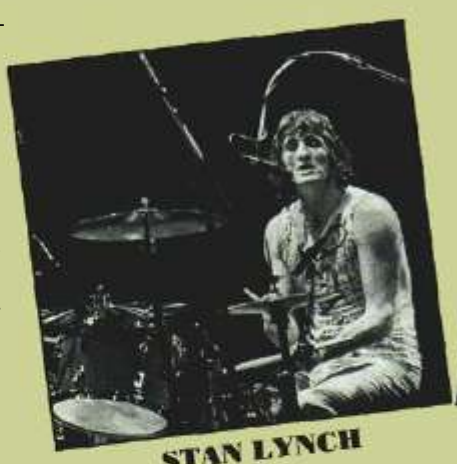
That's right, sing. There are difficulties, to be sure, as well as adjustments that need to be made when beginning to sing and drum. Even drummers who have been singing for a long time say it's not second-nature. The pros still hit a few rough spots now and then. Drumming and singing certainly *can* affect your drumming—but not necessarily in a negative way, as you might assume.

"I think you tend to be a more economical drummer as a result of singing," says Stan Lynch, who has always sung background vocals with Tom Petty & the Heartbreakers. "I think it tends to cut a lot of 'fluff off your drumming. What you realize is that what's ultimately important is the *song*. The primary point of being a good rock drummer is to put the song across.

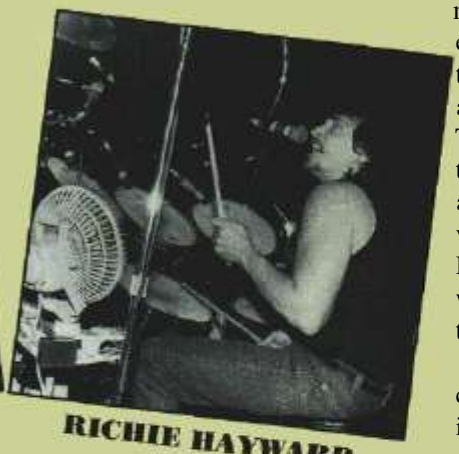
"If you're singing harmony, you want to tailor your phrasing to your lead singer," Lynch continues. "You have to practice getting into the singer's head. Lead singers tend to sing either ahead of or behind the beat. Tom sings well behind the beat, to where he can almost drive me nuts. I have to play in one

groove and then pretend I'm him—a little sleepy and a little cool. It's almost like I'm drumming in one tempo and singing in another. If you were singing background with Bruce Springsteen, you'd be on edge, jumping into it.

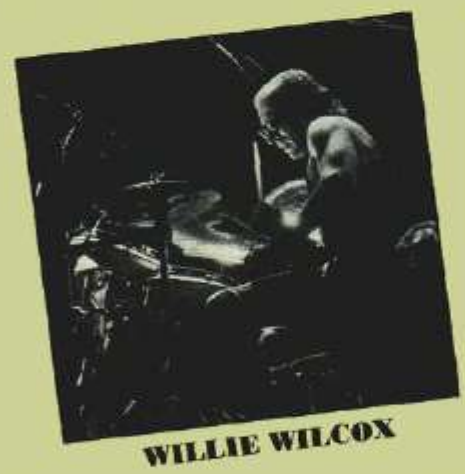
"The key is to add one more level of intensity to your trip without diminishing anything else. Every beat should feel roughly the same. When you sing, you don't want to compromise that; you just want to add more to it. Also, I think the more athletic you are, the more it helps your breathing. Drumming is extremely aerobic. Get in shape, be strong, under-sing and underplay ever so slightly, and remember to breathe. I actually used to write that on my snare drum—'Breath and Consistency.' Those were my mantras early in the game.



STAN LYNCH

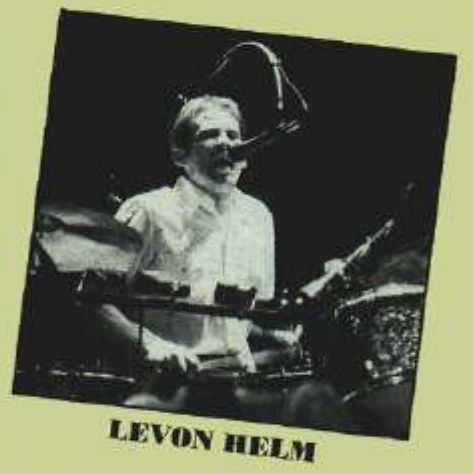


RICHIE HAYWARD



WILLIE WILCOX

RON TUTT



LEVON HELM

"The more you hold your breath, the more you speed up," Stan goes on. "You just want to relax and let it happen. It took me until I was thirty-five years old to figure that out. Drums are a great metaphor for life. If you can relax and let it happen, it's really great. You can't force it. I also think it would be hard to be a cigarette-smoking, singing drummer. I don't know how Levon does it. He's a real anomaly—a freak. He was brilliant when we were kids, and he's still brilliant now."

"When we're recording, I need to go through a song a few times to find out where the troublesome spots are—places where I have to hold a note at the same time I'm doing a fill," says the above-mentioned Levon Helm, who actually sings and plays simultaneously when recording with his near-legendary group, the Band. "I have to give myself enough air and breathing room. In working out a tune, I always go with the drums. I go ahead and do the fill and then worry about how to get the vocal phrasing in."

Helm says he added singing to his musical arsenal way back when he was working with Ronnie Hawkins in the '60s. In the Band, he sings both lead and backgrounds. "When recording we usually get everybody's performance down good enough so that it's a take, where the feel and everything is right. Then it's fairly simple to go back and have another crack at it if the vocals weren't right on. I think recording that way gives a better spirit to the song."

One of Levon's main concerns when singing is how he phrases the vocal part to work with the drums. "I have to lean more towards phrasing with the drum pattern or one of the drum licks. But it's also fun to sing with a shuffle feel over a straight drum feel. When you're playing a march beat—an 8th-note beat, for instance—you can get a little tickle out of it if you swing your vocal lines. It makes the song more of a challenge to play. For me, it's just all in the same pocket.

"But no matter what, my main concern is pitch," continues Helm. "It drives me crazy if I can't get the song on pitch. That's where playing with (keyboardist) Garth Hudson is a real treat. The way Garth plays, he gives you so many possibilities of where to put the melody. At the same time, there's a certain amount of control and comfort in the way Garth sets up the voicings of the chords."

"Singing and drumming is really weird," offers Andy Sturmer, Jellyfish's drummer and lead vocalist. "It's like *The Two Faces Of Eve,* because the top of your body, your lungs and everything, have to be in the right place. To be a good singer, they have to be in control. At the same time, with drumming, you're all over the place, using a totally different set of muscles that are causing you to breathe hard.

"There are some songs we play where the drums are very aggressive and the vocal is very low and in your face. It takes a lot of energy to play the drums and be really controlled and almost 'breathy' vocally. The biggest challenge is splitting yourself in two. It's like being a computer and running two different programs at the same time and having them work together *and* independently. In the beginning, I simplified my playing. I think that now I can play drums, bake a cake, and spin ten plates at the same time because it has become second-nature to me."

Willie Wilcox, who added vocals to his drumming when he joined Todd Rundgren's Utopia in 1974, agrees that in the beginning it was restrictive. "In Utopia, we had some pretty complicated background parts. We also had some odd musical parts, too. Some songs we did had time changes and all kinds of complicated vocal parts. It was just a matter of getting on the bike and falling off, over and over again."

"In general, it's much easier to just play," states Ron Tutt, whose gig with Elvis Presley was the only time he *hasn't* sung. Tutt began singing and drumming with Delaney & Bonnie in the '60s and has continued through to his current work with Neil Diamond. "It's much more demanding to do both. Say I'm playing a song where the verse has no vocal, and then the chorus comes up

Microphones: Use Your Head

Several of the drummers interviewed for this feature mention the advantages of head-worn vocal microphones. Those advantages include mobility around the kit, freedom from obstructions (such as a mic' stand), and reduced drum bleed into the mic'. And while many drummers still utilize stand-mounted mic's, head-worn mic's are gaining more and more popularity.

With that in mind, here's some information on head-worn microphones specifically recommended by their manufacturers for use by drummers. Naturally, due to the wide variety of microphone designs and features, only basic information can be presented here. Contact your pro audio dealer or the manufacturers of your choice for more detailed information.

Brand & Model	Type	Features	Price
AKG ACOUSTICS			
C410	Cardioid Condenser	Behind-the-neck hollow plastic headband worn eyeglasses-style; microphone mounted on hinged mini-boom	$299
(With XLR connector for use with phantom-powered board)			
C410B	Cardioid Condenser	As above	$249
(With mini-plug connector for use with AKG *B9* Power Supply.)			
C 410/Q	Cardioid Condenser	As above, with stereo monitor headphones	$359
AUDIO-TECHNICA			
ATM71	Cardioid Condenser	Behind-the-head wire headband with temple pads; microphone mounted on flexible gooseneck	$220
ATM73a	Cardioid Condenser	As above	$270
(Above mic's can be run via phantom power or by battery-powered power module.)			
BEYER DYNAMIC			
TG-X 30	Omnidirectional Condenser	Behind-the-head wire headband worn eyeglasses-style; microphone mounted on flexible gooseneck	$429
TC-X 35	Cardioid Condenser	As above	$429
(Above mic's for use with pre-amp.)			
TG-X 30.16	Omnidirectional Condenser	As above	$299
TG-X 35.16	Cardioid Condenser	As above	$299
(Above mic's for use with wireless transmitter.)			
CROWN			
CM-312	Hypercardioid Condenser	Behind-the-head headband worn eyeglasses-style; microphone mounted on hinged boom	$259
(Includes battery beltpack with XLR connector for cabling to mixing console.)			
CM-312E	Hypercardioid Condenser	As above	$179
(Mic' only, for connection to wireless transmitter.)			
ELECTRO-VOICE			
HM1	Cardioid Condenser	Behind-the-neck hollow plastic headband worn eyeglasses-style; microphone mounted on flexible gooseneck	$270
(Designed to be used with EV's *MS-2000AB* bodypack wireless system.)			
LIGHTSPEED TECHNOLOGIES			
TK-150	Cardioid Condenser	Lightweight headpiece worn over the head; microphone mounted on flexible gooseneck	$ 99
(Designed to be used with wireless systems. Shipped with 3.5mm mini-plua or pigtail; phantom power module also available.)			Silff fill

with a background vocal part I need to sing. What am I thinking about at that point? I don't totally focus on my drumming. I hope that I'm experienced enough in doing it that my drumming doesn't go downhill while I'm hitting those notes as a vocalist.

"It's hard to do a real complex rhythmic drum part while you're singing because of the physical aspects involved," Tutt continues. "Your body needs to be fairly still to be able to sing, because body motion or large movements cause your voice to move. And you have to learn how to breathe. When I'm playing and not singing, I find myself breathing as if I were singing a song. It helps my drumming. But it is something you have to be conscious of when you start singing.

"Another difficulty that I've had to deal with in singing and drumming has to do with the vibrations that come from the drum part: They interfere with the sustained notes of the vocal. I'll never forget one of the playbacks of a live recording we did with Neil. We got into the studio and they started playing back every individual microphone track. They put my vocal on and my voice was shaking, quivering along with the beat. It was one of life's humiliating moments. I realized I had to relax my upper body and play with my arms rather than my whole body. You do have to make adjustments. I've never been very cool and relaxed as a drummer; I'm pretty expressive in that sense. So vocally I've had to learn to control myself a bit."

Taking The Lead

Ron Tutt has had to sing lead while playing drums on occasion. Ironically, he feels that it may even be more difficult to sing backgrounds than lead. "A lot of the principles are the same, but when you do lead, it's consistent through a whole song. When you do backgrounds, you're coming in and out, which can be more tricky."

John Dittrich, who sings lead on nearly half of Restless Heart's material, disagrees. "When you're singing background vocals in choruses, you're not singing the entire song. You have more of a chance to concentrate on your playing at that point

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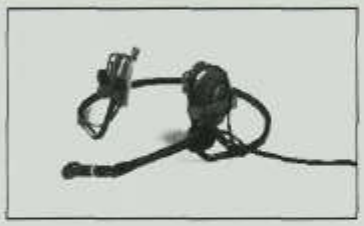
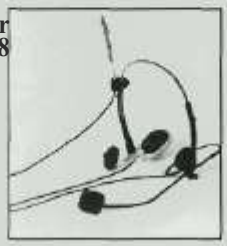
Audio-Technica ATM73a



AKG C 410/Q



Sennheiser MKE 48

Shure's SM10A

NADY SYSTEMS

Nady offers wireless microphone systems featuring Audio-Technica *ATM-73* and AKG *C 410* microphones. The mic's plug into a Nady bodypack transmitter, which sends the signal to a Nady wireless receiver. The *SX-20* VHF transmitter and the *SX-50* UHF transmitter are slightly bigger than an audio cassette. Both feature a mini XLR mic' connector, as well as a power switch, a "no-pop" audio off/on switch, an input level trim adjust, and a battery strength LED indicator. Drummers can choose from a wide selection of wireless VHF and UHF receivers. The price of each system depends primarily on the sophistication of the wireless transmitter/receiver equipment, and range from $535 to $1,250. The wireless systems are shipped complete with specified headset mic', bodypack transmitter, and system receiver. Companding circuitry is used for maximum dynamic range.

SENNHEISER			
MKE 2-ST RD	Omnidirectional Condenser	Behind-the-head headband worn eyeglasses-style; microphone mounted on hinged boom	$445
(Available with any desired connector.)			
MKE 48	Cardioid Condenser	Over-the-head headband worn earphone-style; microphone mounted on hinged boom	$459
SHURE			
SM2	Cardioid Dynamic	Dual enclosed monitor earphones worn over the head; microphone mounted on hinged boom	$244
SM10A	Cardioid Dynamic	Lightweight headpiece worn over the head; microphone mounted on hinged boom	$157
SM12A	Cardioid Dynamic	Lightweight headpiece worn over the head; microphone mounted on hinged boom; small in-ear monitor earphone	$217
512	Cardioid Dynamic	"Open-air" type earphone worn over the head; microphone mounted on hinged boom	$134
WCM16	Hypercardioid Condenser	Behind-the-head headband worn eyeglasses-style; microphone mounted on flexible gooseneck	$250

(The *WCM16* is a product of Countryman Associates, and is designed to be used with Shure's *LI 1* or *ECU* body-pack wireless transmitter.)

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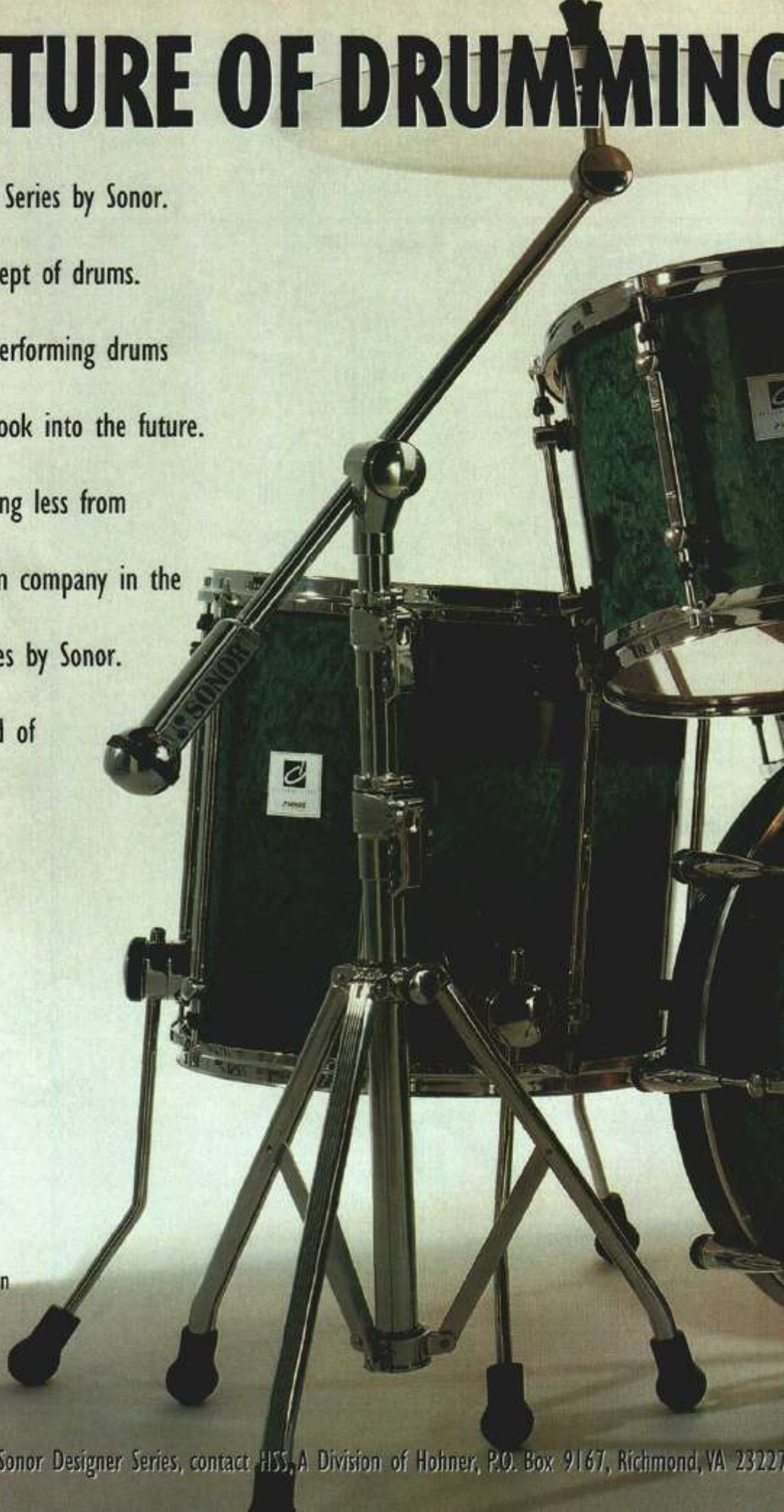

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Stingray Drumkits

by Rick Mattingly

These unique drums have both a respected heritage and a character all their own.

Fans of the old North drum company will be delighted to know that the tradition of fiber glass toms that are curved so as to project the sound towards the audience is being kept alive by the Stingray Percussion company. Stingray is also making fiber glass drums with standard and power dimensions, which could be good news to fans of the original Fibes drums.

MD received two kits for review: one with standard toms and one with *Power Wedge* toms. The bass drum and snare drum were identical for each. All of the drums feature solid fiber glass shells made of one-piece construction, with no seams or laminates. Even the finish is part of the shell, so it has no effect on the sound and can't pull off. According to the company, minor scratches can be buffed out.

In a respectful nod to Stingray's antecedents, their lugs look exactly like those used on North drums. (In fact, the company purchased the original tooling from which North tension casings were made, so in effect they *are* those used on North drums.) Each casing is isolated from the drumshell by a thin piece of rubber. Stingray does not manufacture its own stands, mounts, or racks. The toms we received were fitted with RIMS mounts, and Gibraltar hardware is available with the kits through Stingray.

Standard Toms

Stingray's "standard" rack tom sizes are 10x12 and 11x13. The large tom was the typical 16x16 and was fitted with a RIMS mount rather than legs. The 12" and 13" toms had six lugs on each head; the 16" tom had eight. Top and bottom heads were clear Remo *Ambassadors,* and each drum had a single air vent.

Each drum had a full, resonant sound, with plenty of sustain, a good balance of high and low overtones, and enough punch for good articulation during fast playing. Some drummers would undoubtedly find them a bit too ringy, and might want to replace the batter heads with Remo *Pinstripes* or Evans *Hydraulics.* But for those who want their toms to sing out and cut through a band's sound, Stingray's fiberglass drums can do the job.

Power Wedge Toms

While Stingray's *Power Wedge* toms are obviously descendants of the North toms, there are some significant differences. For one thing, the North toms only had one head, and the open bottom of the shell was flared outward. Stingray's toms, by contrast, have two heads, each of the same diameter. Also, where the North toms featured a fairly smooth curve, the Stingray toms have a sharper angle—hence the name *Power Wedge.* In terms of number of lugs, heads, and so forth, the *Power Wedge* toms were identical to the standard toms.

The heads are at about a 45° angle to each other. In other words, if the drum were mounted so that the batter head was perfectly flat, the bottom head would be angled down and out about 45°. If you want the bottom head to project straight out to the audience (like the front bass drum head) then the batter head will be tilted 45°. In terms of size, the short side of each tom is slightly shorter than a standard tom, and the long side is a little longer than a power tom. Stingray classifies them as "square" sizes, e.g.,

Stingray's standard tom kit

12x12, 13x13, and 16x16.

Of course, the angled construction of the shell affects the sound somewhat, since vibrations from the top head are traveling different distances and around curves to reach the bottom head. The *Power Wedge* toms didn't have quite as full a tonality as their standard-size counterparts—perhaps because the sound wasn't as free to bounce back and forth between heads. But (depending on one's point of view) they could be said to have a more focused sound with less ring. Having the bottom head aimed out at the audience could help that sound project outward a little better. Compared to their single-headed North predecessors, the Stingray toms sound much fuller and have much better sustain.

Stingray's Power Wedge kit

Bass Drum

The 16x22 bass drum came fitted with a *Pinstripe* batter head with a Remo *Muff'1* installed, and a black *Ambassador* front head (with no hole). The drum had ten tension lugs for each head; the bottom two rods on each side were drumkey-operated and the others featured T-handle rods. The rims were of plywood and finished to match the drum shell. The drum was equipped with Pearl-style spurs and had a single air vent.

The sound of the bass drum was deep, round, and resonant, with plenty of punch and a lot of bottom end. The sound would be ideal in loud, unmiked situations, while for other settings some additional muffling would probably be required. After I put a small pillow inside (and then re-installed the front head) the sound I got was still full and deep, without being quite as boomy.

Snare Drum

The 6½X14 snare drum had ten double-ended tension casings, and the snare release was of the vertical-drop design. The snare tension knob was mounted behind the lever, and while it was easiest to adjust when the lever was down, one could also make adjustments while the snares were engaged. The snares themselves were a standard 20-strand, spiral design, attached to the strainer and butt plate with plastic tape. A design inconsistency involved the fact that you need a drumkey to remove the snares from the butt-plate (a good idea), but a Phillips screwdriver is required to remove them from the strainer on the opposite side. The bottom rim had deep, bolted-on snare gates with extended "arms" to offer maximum protection to the bottom head and snares. The drum came equipped with *Ambassador* batter and snare heads.

The Stingray snare drum was a delight. It reminded me of the Fibes snare drum I used to own. *(Why* did I ever sell that drum?) It had a lot of the brightness and ring of a metal drum, but with a more full-bodied sound that had much of the warmth of wood. The snare response was excellent—especially considering the drum's depth—and rimshots cracked out clearly. Even cranked up to a high pitch, the drum had enough body to stand up to the big sound of the bass drum and toms.

Conclusions

All of the Stingray drums we received were of quality construction with no visible defects, and were beautifully finished. The sound was full and warm with plenty of punch for projection, and because of the fiber glass construction, one could reasonably expect consistency from drum to drum—something one cannot always take for granted with wood drums. (And though it may not be a major consideration to every drummer, it's worth noting that fiber glass drums are virtually impervious to weather conditions.)

The *SSK5* kit with standard-size toms lists for $2,600 with no hardware and for $2,780 with the addition of RIMS mounts and Pearl-style tom arms. The *PWK5* kit with *Power Wedge* toms lists for $2,765 with no hardware and for $2,975 with RIMS mounts and tom arms. If Stingray drums aren't available in your local shop, contact the company at 1228-B 53rd St., Mangonia Park, FL 33407, tel: (407) 848-4489, fax: (407) 848-3762.

Zildjian Oriental Trash Hats And Cymbal Safe

by William F. Miller

Oriental Trash Hats

It seems that more and more drummers are adding a second pair of "remote" hi-hats to their kits. These remote hats have tended to be smaller in size than regular hi-hats, in order to offer a slightly different sound from the regular pair. Well, now drummers can have a *radically* different sound coming from their remote hi-hat, thanks to Zildjian's new *Oriental Trash Hats.*

The idea for the *Trash Hat* developed out of Zildjian's *Oriental China Trash* line, which was released last year. What they've done is combine those Chinas—using them as bottom hi-hat cymbals—with newly designed top cymbals. These top cymbals go through the same hammering and lathing process and have the same square bell as the *Oriental Chinas,* but they don't have the upturned edge.

To allow the two cymbals to properly "sit" together, a smaller top cymbal is combined with a larger (inverted) bottom. For instance, the 10" *Oriental China Trash* top cymbal has a 12" *Oriental China* as a bottom cymbal. (The 12" size is a recent addition to the *Oriental China* line.) The *Trash Hats* also come in two larger combinations: 12" top/14" bottom, and 14" top/16" bottom. In comparing the weights of the two cymbals, the bottom Chinas are standard weight, while the top cymbals are a bit heavier than the usual hi-hat top cymbal.

Let's talk sound: Starting with the smallest set, the 10" top/12" bottom combination is, as you might expect, high-pitched—with almost ear-splitting "trashiness." This combo would certainly cut through a band, and the small size would make it easy to mount on your kit. I think it might work best for short punctuations and accents. The splash and chick sounds were not very loud. This combo lists for $292.

The 12" top/14" bottom combination was not as high-pitched, had an almost acceptable "chick" sound, and sounded good when ridden on. It was the most versatile of the three sizes, meaning its splash sound, chick sound, and closed-ride sound all worked. The list price for this combo is $339.

While the smaller two combinations sounded good, the largest—the 14" top/16" bottom—was *very* nice. Have you ever noticed how riding on a regular China can be a bit much for a given musical situation? Well, the large *Trash Hat* combination could be the answer. By just resting the top cymbal on the bottom (to cut the sustain), this bad boy sounded great. It gave the perfect combination of white noise and attack, without uncontrollable ringing. If you're looking to add a "China" sound to your arsenal, I would recommend listening to this combination before buying a regular China cymbal. As a remote hi-hat, the 14716" combo worked best when ridden on, as opposed to using it for chick or splash sounds. The list price for the 14716" combo is $395.

Cymbal Safe

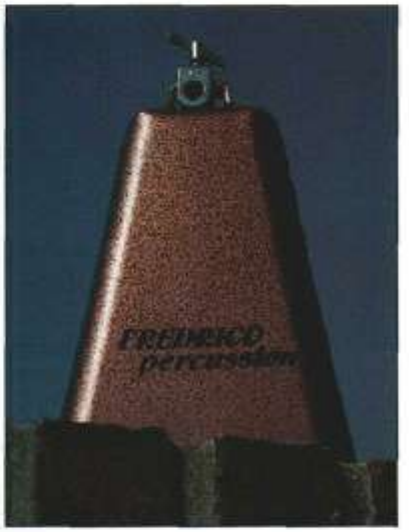
Zildjian has also introduced a newly designed version of their *Cymbal Safe.* This molded-plastic cymbal case can hold as many as twelve cymbals, up to 22" in diameter. The case itself seems very durable, and at first glance I thought it was going to be a bit heavy, but actually it's surprisingly light.

The basic, clam-shell design of the *Cymbal Safe* involves a steel bolt in the center of the case that the cymbals slide onto. Felt washers and a small nut hold the cymbals in place. A larger hand-tightened nut goes on the same bolt once the case is closed. When everything is in place the enclosed cymbals don't move—there's no chance of them being scratched or damaged. What I particularly liked about the case was its thick molded handle. I could really get a good grip on it.

I have met a few dumb (and very amateur) drummers who don't have any type of case for their cymbals. Most weekend and semi-pro players will use cymbal bags to carry their cymbals, or use trap cases (which get too heavy to carry when you include your hardware in the same case). Most professionals—and musicians who really care about their cymbals—carry their "instruments" in a hard-shell case, and the new *Cymbal Safe* is one of the best I've seen. It lists for $120.

Fredrico Percussion Bubinga Woodblocks And Large Cowbell

by Adam Budofsky



No, there's nothing particularly sexy about a woodblock. Fredrico has done their best, though, to try something different to elevate the lowly instrument to a higher status. Their instruments are made out of bubinga, an exotic (though reportedly non-endangered) wood from Africa.

Bubinga is supposedly known for its durability, high-quality sound, and projection—all qualities I can generally attest to. The wood is certainly hard, and if that translates to durability, then these blocks should be able to provide some serious mileage. Sizes range from 5" to 11" models, with corresponding pitch differences. Sound quality was good—and in the case of the 10" and especially the 9" models, *really* good, with much improved sustain and cut over the other sizes. The piccolo (5") roll-top block has a pitch closer to claves than to a woodblock, but if that's a sound you're looking for, you should try out this unique little block. It also should be added that these blocks are quite attractive, with a deep, nicely applied finish.

Fredrico also sent us their large cowbell, along with some *Get Down* dampening material. The bell has a very distinctive black-speckled, copper-colored appearance, and is medium-pitched for its size. Without any muffling, it should provide as much cut as you'd ever want. Stick a little *Get Down* (a pliable, reusable adhesive) on the inside, and cut and sustain are greatly reduced.

These instruments don't come cheap. The large cowbell retails at $45; woodblocks are priced as follows: 11" - $63.48, 10" - $60.64, 9" - $58, 8" - $55.08, 7" - $51, 5" - $32; a pack of *Get Down* is $3.99. Given the high-quality construction and appearance of Fredrico products, though, the high prices may represent a good value to you. They're at least worth checking out. Fredrico can be reached directly at 152 Lancaster Blvd., Mechanicsburg, PA 17055, (717) 766-1332.

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Frankfurt Fair Report

Story and photos by Heinz Kronberger

The Frankfurt Music Fair, held March 16 through 20 of this year in Frankfurt, Germany, brought the international musical instrument community together in the largest show of its kind in the world. The products presented here are those of potential interest to the U.S. market but not shown at the January NAMM show in Anaheim, California.

MIDI Drum Pads combine wood and natural rubber to create trigger pads that will work with any MIDI unit and are compatible with sound sources such as the Alesis *D4*. **Eurodim, Le Palicio 205 B, F. 93160 Noisy/Paris, France.**

This half-lathed/half-unlathed *Bim* ride cymbal is a collaborative effort between Sabian and Italian drummer Bruno Castelucci. **Sabian, Meductic, NB, Canada EOH 1LO.**

Soprano drums have solid wood shells and unique brass hardware and mounting systems. The drums are available in oil finishes. **STED, di Gambirasio: via Donizetti, 70 Brembate Sopra-BG, Italy.**

Overdrum is a French product: an electronic trigger pad made of solid wood and natural rubber that works with most sound sources and offers very good playing comfort. **Eurodim, Le Palicio 205 B, F. 93160 Noisy/Paris, France.**

Drum Workshop introduced a new oil finish for drum shells, and also debuted new finishes in their *FinishPly* series. **Drum Workshop, 101 Bernoulli Circle, Oxnard, CA 93030.**

Hardcase drum cases are made from waterproof high-impact polyethylene and give maximum protection to each drum. They are available in many different sizes and in a relatively low price range. **Hardcase, 48 Warminster Rd., Westbury, Wiltshire, BA 13 3PF, England.**

Agner (a Swiss company known mostly for drumsticks) introduced new snare drums. The solid shells are made from maple or amarant, and offer nice attack and a bright sound. **Agner, Axenstrasse 65, 6454 Fluelen UR, Switzerland.**

Sabar displayed a variety of traditional hand-painted digeridoos. **Sabar Roots Percussion, Sielwall 7, 28203 Bremen, Germany.**

K&K Sound Systems presented a new overhead microphone with phantom power. This compact unit comes with a special clamp and may also be used for hi-hats or percussion. **K&K Systems, 3016 25th St., San Francisco, CA 94110.**

Simmons showed their new *Micro Bass Drum* device, as well as their high-end *X-Rack* and *Turtle Hat* hi-hat trigger. **Simmons Service,** 6573 **Neddy Ave., West Hills, CA 91307.**

Drummers Project is a German custom drum company using Keller shells and Remo hardware from America. Their oil and wax finish is unique in Europe. **Drum Partner, Theaterstr. 4-5, 30159 Hanover, Germany.**

Troyan-Zachow displayed a variety of good-looking (and good-sounding) solid-wood snare drums. They feature many different finishes and brass hardware. **Troyan, Krankenhausgasse 33a, 94315 Straubing, Germany.**

Korg displayed their *Wavedrum:* a one-piece instrument with a 10" drumhead and built-in sounds and dynamic range. At around $2,000, it's definitely in the high-end range. **Korg USA, 89 Frost St., Westbury,** NY **11590.**

Capelle and Zap are now working together. The result is a new tunable snare cord system, as well as new mounting systems for toms and a series of high-end drumkits with special finishes. **Capelle,** 77760 **La Chapelle La Reine, France.**

Tama introduced their *Starclassic* line, featuring a vintage-look logo. The shells are of maple with no reinforcing hoops; the drums all feature die-cast hoops. *Starclassic* kits will be offered in many finishes as custom-order items. **Hoshino USA, 1726 Winchester Rd, Bensalem, PA 19020.**

Paradiddle Studies

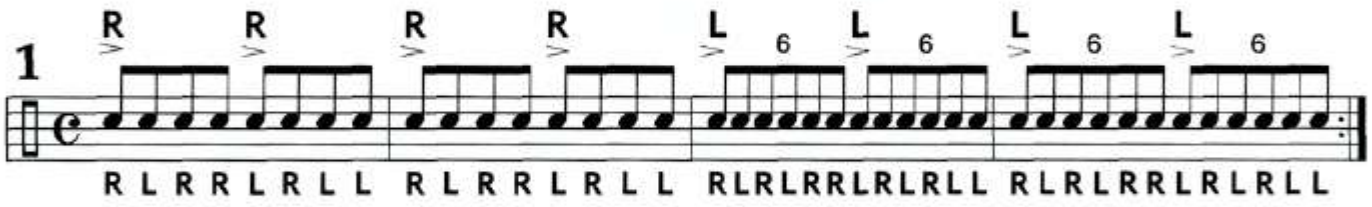
by Joe Morello
Transcribed by Marvin Burock

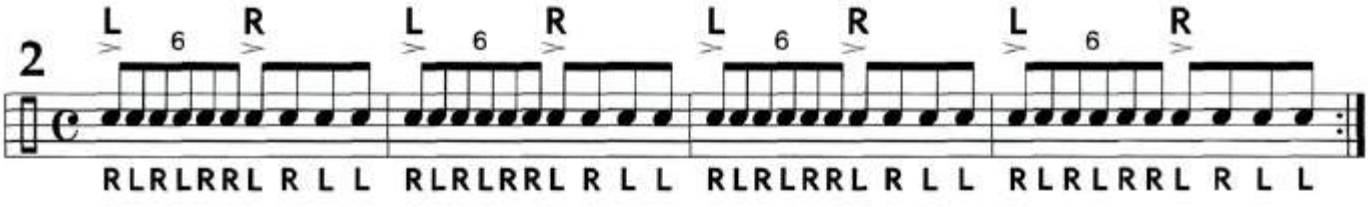
The following exercise is a creative way of applying the sticking patterns found on pages 5, 6, and 7 of George Lawrence Stone's *Stick Control.* Whenever you see an "R," play a single paradiddle, and whenever you see an "L," play a double paradiddle.

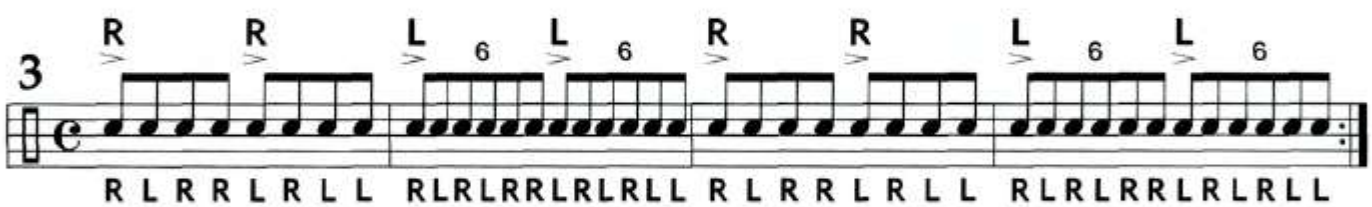
Take example 1, for instance: It uses the sticking pattern from exercise 13 on page 5 of *Stick Control.* The sticking pattern for exercise 13 is RRRR LLLL, so you're going to play four single paradiddles and four double paradiddles.

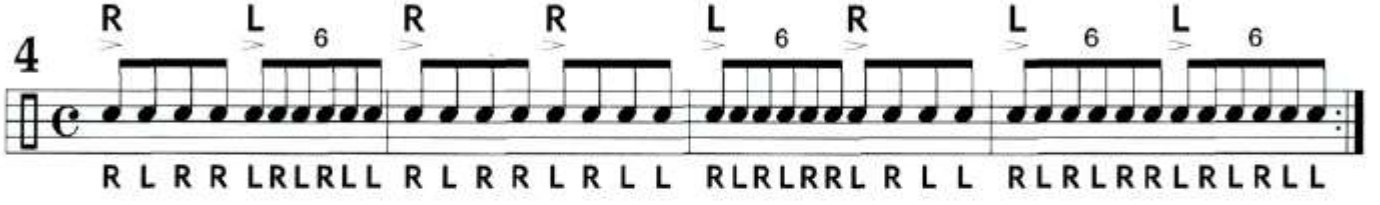
Since you need to use alternate sticking when playing successive paradiddles, the sticking on the first note of each single or double paradiddle may be different from the sticking pattern in *Stick Control.* In other words, you may see an "R" in *Stick Control* but actually play that paradiddle starting with the left hand. (Example 1 illustrates this point.) This is okay since you're only using the sticking patterns in *Stick Control* to determine whether to play a single or double paradiddle.

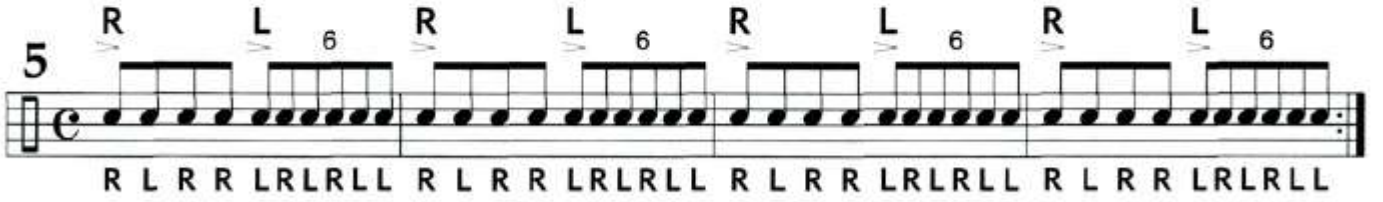
Examples 2, 3, 4, and 5 are based on the sticking patterns of exercises 2, 3, 5, and 1, respectively, on page 5 of *Stick Control.* Once you master these examples try writing some of your own.











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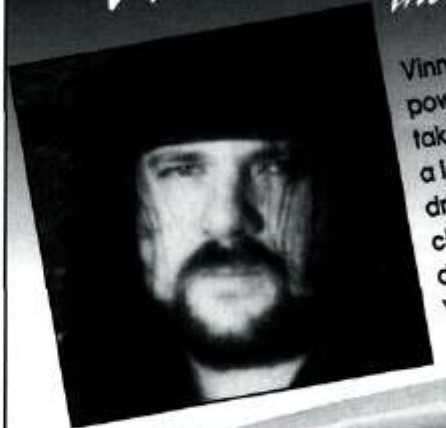

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Camco Aristocrat

by Harry Cangany

In an upcoming article, I will discuss the George Way Drum Company of Elkhart, Indiana. This month, though, let's go back to 1962, when, we believe, the company was merged into Camco Drum Accessories Company of Oaklawn, Illinois. I say "we believe" because I have an undated copy of the press release that announced the plan, with no further verifiable evidence.

Up to that time, Camco had been a machine shop that manufactured snare and cymbal stands, tilters, and pedals. The stands were based on an earlier Premier design, and the pedal was based on a unit known as the Martin *Fleetfoot* pedal.

Camco continued to use the Elkhart manufacturing base until all operations were consolidated in Oaklawn. George Lewan, a long-time employee of Ludwig & Ludwig, Leedy & Ludwig, and George Way, continued with Camco. Professionals Chuck Molinari (of L.A.'s Professional Drum Shop) and the late George Green, Sr. (of the Drum Shop in Dearborn, Michigan) became advisors. Camco drums were associated with a number of jazz players, like Colin Bailey and Nick Ceroli. Rock players included Dennis Wilson of the Beach Boys and Doug Clifford of Creedence Clearwater Revival.

The white marine pearl Camco snare drum shown here was built in Oaklawn. It features the turret lugs and high-collar hoops that immediately identify the Camco look. A second lug design, called the *Tuxedo,* was used on less-expensive wood models and all metal shells. (I also have a silver sparkle *Aristocrat* that was built in Chanute, Kansas in the early '70s—when the company was owned by Kustom Electronics Company. Shell manufacturing had gone from three to four to six plies during the various ownerships.)

Camco offered plastic, stain, clear, and lacquer finishes. Like Slingerland and Gretsch, Camco also offered "satin flame" coverings, but Camco called them "Moires." The most unusual color was a white satin with rows of reflective little circles. Known as "3-D," it is very hypnotic—and very prone to scratching.

The typical Camco set features jazz sizes: 12" and 14" toms, with a 20" bass drum. The snare is usually a 5x14, although larger models were made. For one brief period a 3½x14 *Jazz* model existed, but I've never seen one. There was also a 4½x14—but again, I'm still looking.

The snare drums are finished with white paint on the inside. Each has the *Aristocrat* (round) strainer, high hoops, and a feature not found on the earlier George Way drums: a pop-in snare drum key holder.

After the Kustom ownership, the Camco line was sold to a Los Angeles businessman. The California models use the same white and gold winged logo as was on drums from the two earlier Camco locations. The interior of the L.A. shells was clear-coated rather than painted white. In the very early '70s, the Camco name was sold to Tama and the dies and machinery to Drum Workshop. Each also owns the right to the venerable Camco pedal.

Camco *Aristocrats* from Oaklawn are highly sought-after all over the world. The number-one collector seems to be Michael Kaskell of the United Kingdom, whose collection is legendary.

Retail prices for these snares should be $250 to $500, depending on condition and finish. I'm told that the *most* sought-after color is blue ripple; no search has ever found one.

So be on the lookout. Try to find at least one of every badge: Oaklawn, Chanute, and L.A. Sharp-eyed collectors should also try to find the extremely rare *oval* Oaklawn badge. Our guess is that it was used just as Oaklawn's manufacturing was coming to an end. And if you find the elusive 3½" or 4½" drum, then you qualify as a successful Sherlock Holmes of drums. Good hunting.

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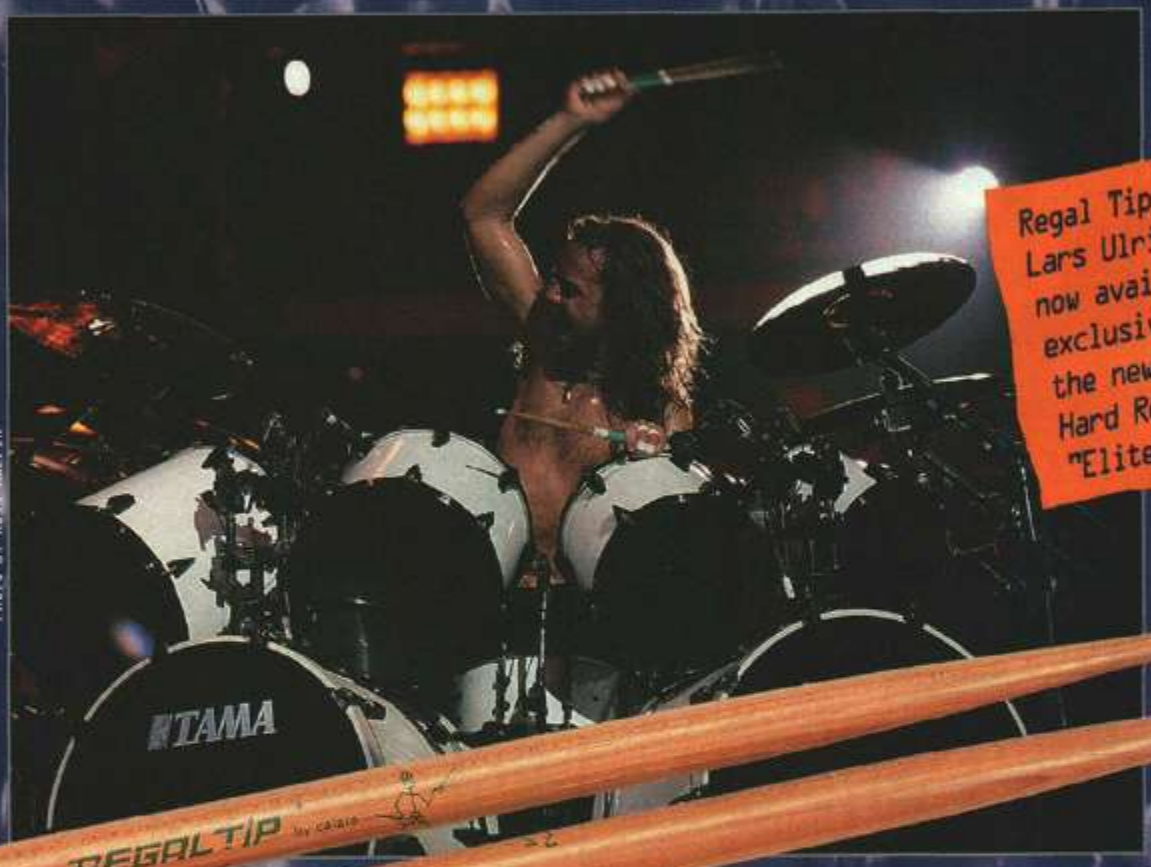

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continued from page 6

ship of three hundred, and the number is increasing all the time. If there is a similar fan club in the U.S., we would like to hear from its members. If not, we would like to offer our American colleagues membership in our club. Maybe we could go worldwide.

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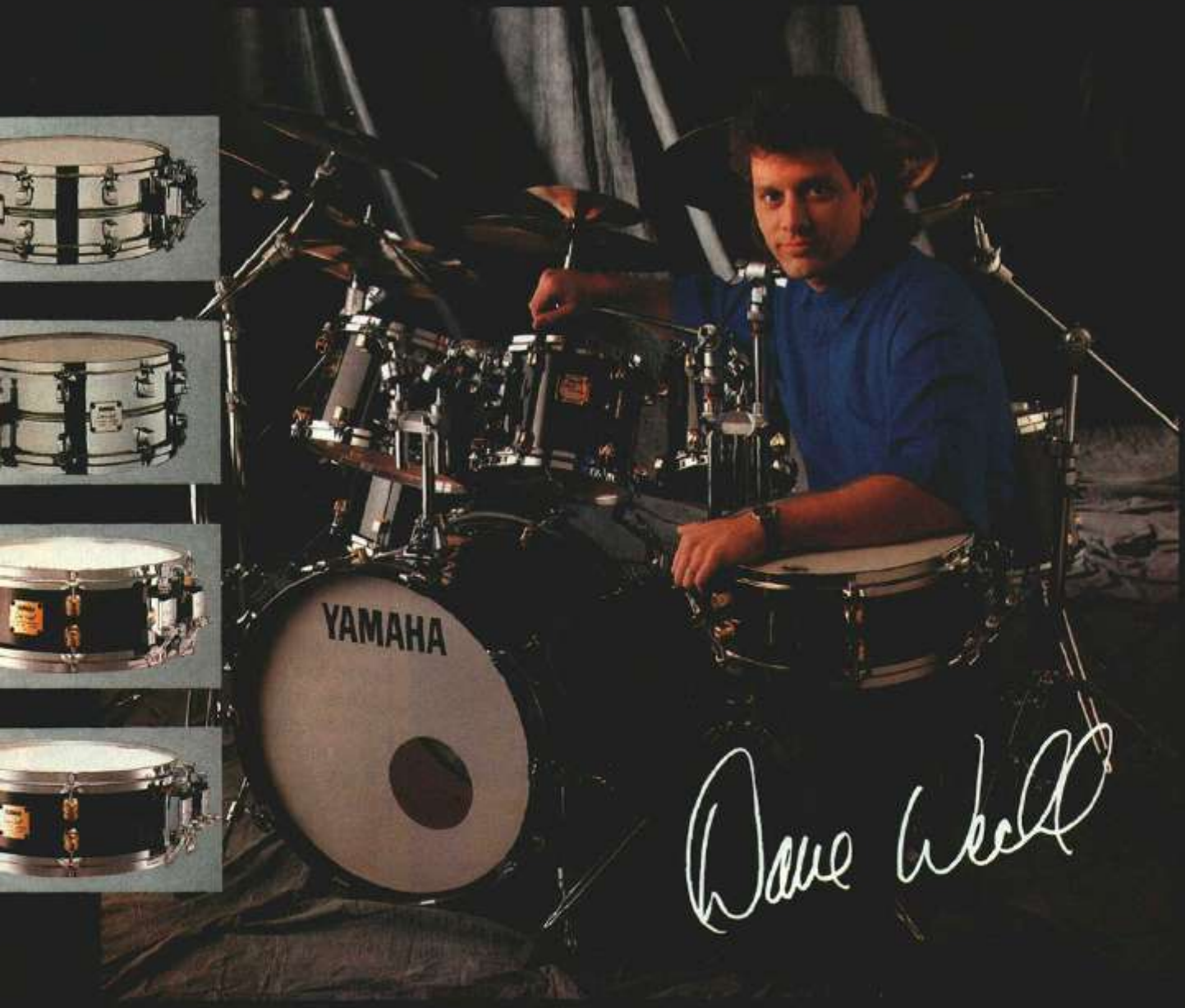

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continued from page 25

Drum corps was my favorite when I was in high school. We had one of the best drum lines around, and we were corps-style, not military-style. Man, I was into it. It was cool. We won all of our competitions—that drum line smoked. The only bad thing I can say about it is that all of those guys ended up being car salesmen instead of playing drums for a living. I'm the only one who made drumming my source of income.

TS: How did you get signed to your record deal?

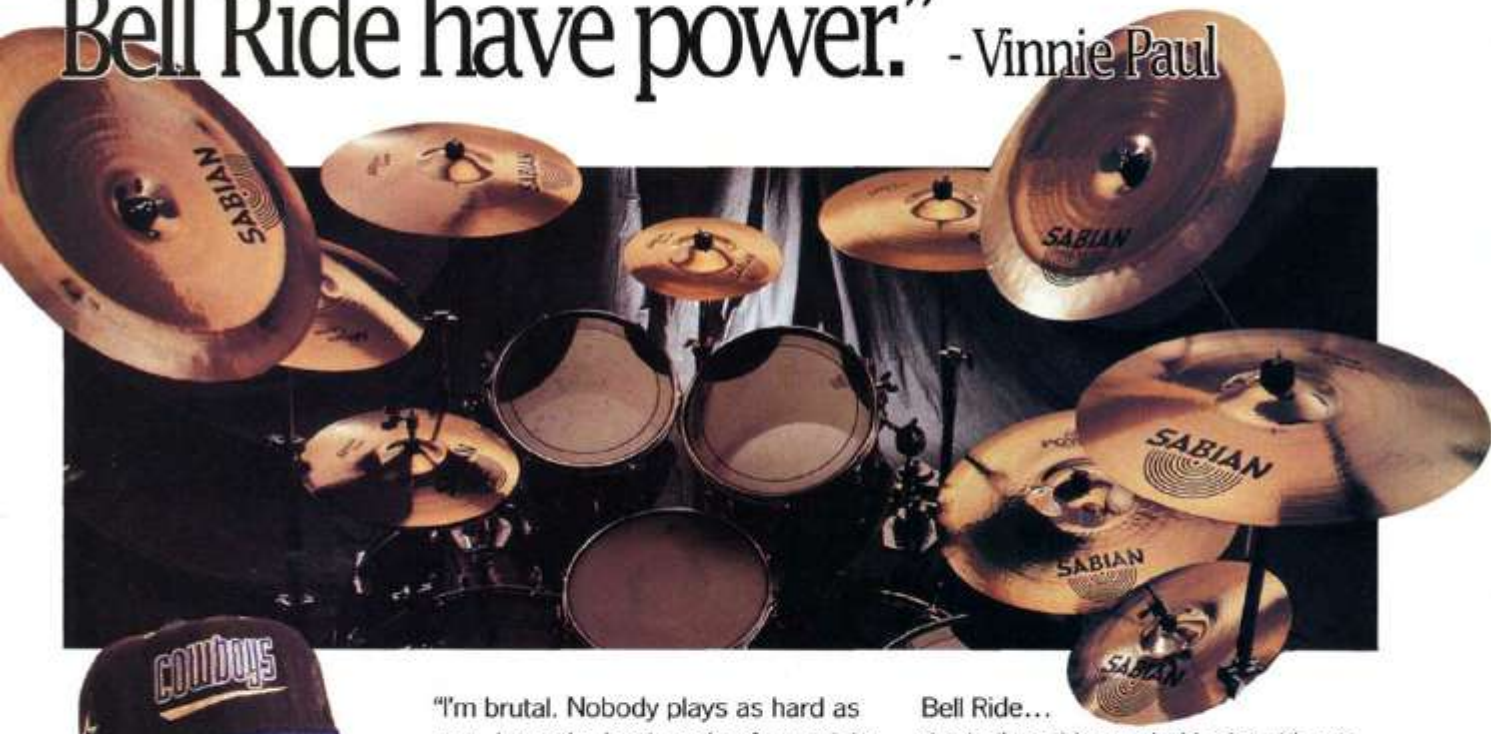
VP: We did a lot of showcases in New York and L.A. A lot of the record companies were aware of the band and a lot of them had passed on us, but we were very persistent about it.

This is really a story of being in the right place at the right time. There was an A&R guy from Atco Records on a layover in Dallas. He was supposed to go to North Carolina to see a band there that night. Then Hurricane Hugo hit and he was stuck in Dallas. He called his office and asked if there were any bands in town that he should check out. His boss told him about us and to see if we were any good. The A&R guy called me and asked if he could come to a rehearsal studio to see us. I said, "Dude, tell you what. We're playing a birthday party tonight." This girl had asked us to play a party at this Mexican disco in Fort Worth. We didn't have a gig that week and we were broke, so the five hundred bucks sounded good. There were eighty people there, people were throwing birthday cake, and we were just jamming, having a blast—and this A&R guy was *there.* About a week later we were signed.

TS: Let's talk about your drumming. Your feet have become legendary in respect to your double bass technique. Did your style come about naturally over time, or did you make a concerted effort to master double bass drumming?

VP: When I started out I played single bass, but in '83 I started buying records by Motley Criie and Ozzy Osbourne. Tommy Lee's double bass playing on "Live Wire" just blew me away, and I knew I couldn't do that with one bass drum. Then Tommy Aldridge made me flip when I heard him with Pat Travers—he played all of these

"You want power? SABIAN AA Rock Crashes and the HH Power Bell Ride have power." - Vinnie Paul



"I'm brutal. Nobody plays as hard as me. I use the back ends of my sticks, I wear gloves... I'm into power. The harder I hit 'em, the louder they get, the better I feel. A cymbal needs strength and power to handle my playing. And that's what I get with my SABIANs... great sound, durability and power. Pantera played 274 *Vulgar Display of Power* shows and my cymbals held up really well, even the 12" AA Rock Splash... it's tough. On the *Far Beyond Driven* tour, I'm playing two sets of AA Rock Hats, a set on each side. The AA Rock Crashes are totally lethal... they kill the competition. And the HH Power Bell Ride... the bell on this cymbal is the ultimate. Without a doubt, these are the coolest cymbals... they never let me down."

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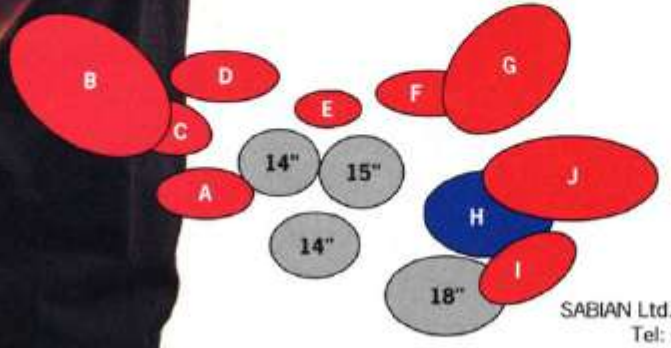

A 14" AA Rock Hats
B 20" AA Chinese
C 16" AA Rock Crash
D 18" AA Rock Crash
E 12" AA Rock Splash
F 18" AA Rock Crash
G 20" AA Chinese
H 22" HH Power Bell Ride
I 14" AA Rock Hats
J 19" AA Rock Crash

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cool fills with two bass drums.

To me, there are so many cool things you can do with your feet, cooler than doing them with any other drums on the drumset. So I really became obsessed about how to do all this, and my dad got me a second bass drum. I started playing and developing it from there.

As the band developed, the guys started asking me to play things that I didn't know how to do, but I learned how to do them. A lot of my playing is power playing, and if I can't do something with a lot of power, I'll find a way to develop that power. The way I went about getting that power into my playing was to use my feet more. That's how and why it developed.

TS: Do you tend to favor leading with one foot more than the other?

VP: I lead with my left foot because it just feels more natural to me. When I played single bass, to make the timing right and to get all of the off-beats on my right foot, I would keep time with my left foot—just straight 8th notes. So when I started playing double bass I just moved my left foot to the second drum and continued to play the 8ths with my left and the other notes with my right.

I would sit down and play 16th notes for hours, starting off slowly just like when I first learned to play snare drum. I'd go slow until it started hurting, and that's how you develop the stamina. When I first started playing double bass I found that my left foot was a lot weaker than my right and I had to really work on bringing it up. At the same time, I started doing double notes on the right foot. So while I was developing my left foot, I was also working on new stuff with my right foot, which helped lead to the patterns I play now.

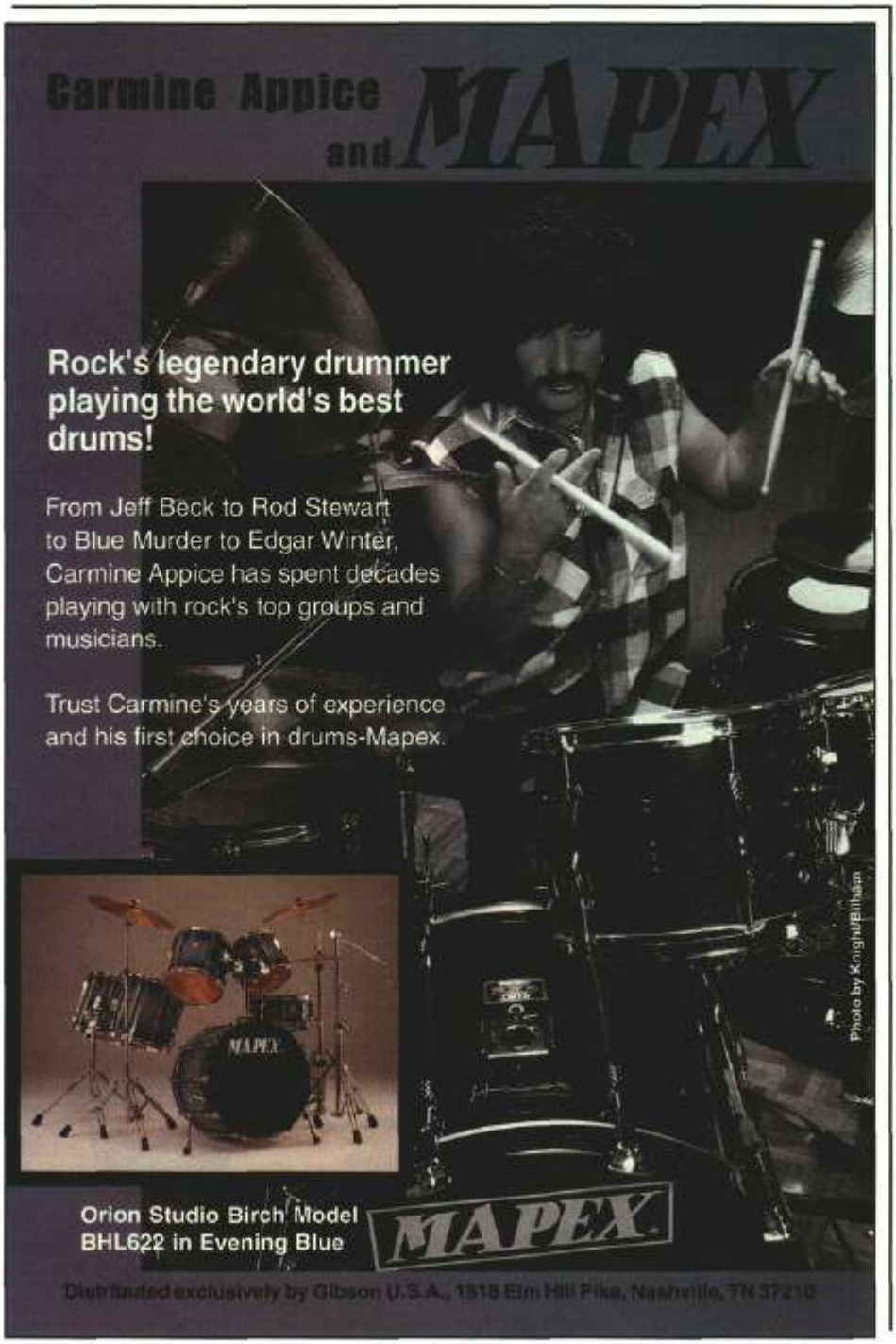
TS: On "Psycho Holiday" [from *Cowboys From Hell]* you do a really tricky double bass gallup. How did you throw that one together?

VP: Actually, Dime came up with the guitar riff first, and I didn't really want to double him on the kick drums because it almost sounded hokey—it was too much. I was messing around with it, and I was thinking of Van Halen's "Hot For Teacher," which is a shuffle on the bass drums. I thought to myself, "What if we took that and turned it into half-time?" I started doing that, he played the riff, and we looked at each other and went, "Wow." That's how that came about.

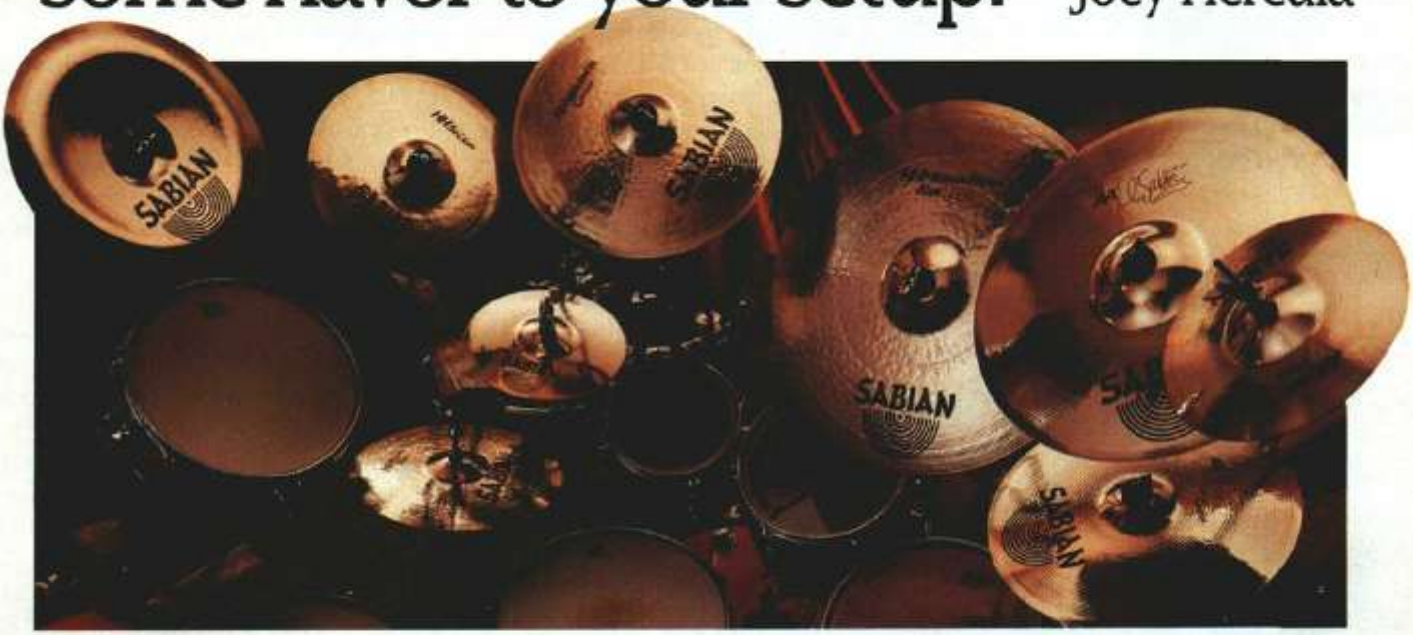
TS: Do you have any trade secrets that you'd like to share concerning your foot technique?

VP: For one thing, felt beaters are too easy to play with, so I'd recommend using wooden beaters. Since the wood ones are heavy, you have to play harder. They swing harder, you get more impact on the drum, plus they build up the strength in your legs. It's like using a larger drumstick. It's better to practice with something that's heavier than *7As.* You're not going to develop any kind of power with those. Just like a baseball player who goes out on deck—he doesn't swing a regular bat, he swings a warm-up bat with a donut on it—more weight to get him loose. That's the way I feel about bass drum beaters.

Also, I would advise the double bass beginner to start off slow with 16th notes and just do that until your feet and legs start hurting. When you play double kicks, you use a lot more of your leg than you do your ankle and your foot. It's more of a leg motion and it's almost like you're running



"Mini Hats, Splashes, El Sabors... add some flavor to your setup." - Joey Heredia



"To make it in L.A., your cymbals have to cover all the bases ... rock, latin, jazz, funk, fusion ... the works. You need lots of different sounds.

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B 14" HH Mini Chinese
C 12" HH Splash
D 15" HH Sound Control Crash
E 10" AA Mini Hats
F 20" HH Medium Heavy Ride
G 18" AA El Sabor
H 16" AA El Sabor Crash
I 10" AA Mini Hats

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when you're playing. I recommend trying to lift your feet up a little bit more than you would if you were doing a complicated pattern with one foot. Start off slowly until it hurts, just push it to that level, then stop. Then the next day, start a little bit faster. That's what I did.

Once you learn to play 16th notes comfortably with your feet, try playing triplets and different patterns and start leaving notes out here and there to make your own patterns. You just have to do this stuff yourself and remember that anything that you can do with your hands, you can do with your feet.

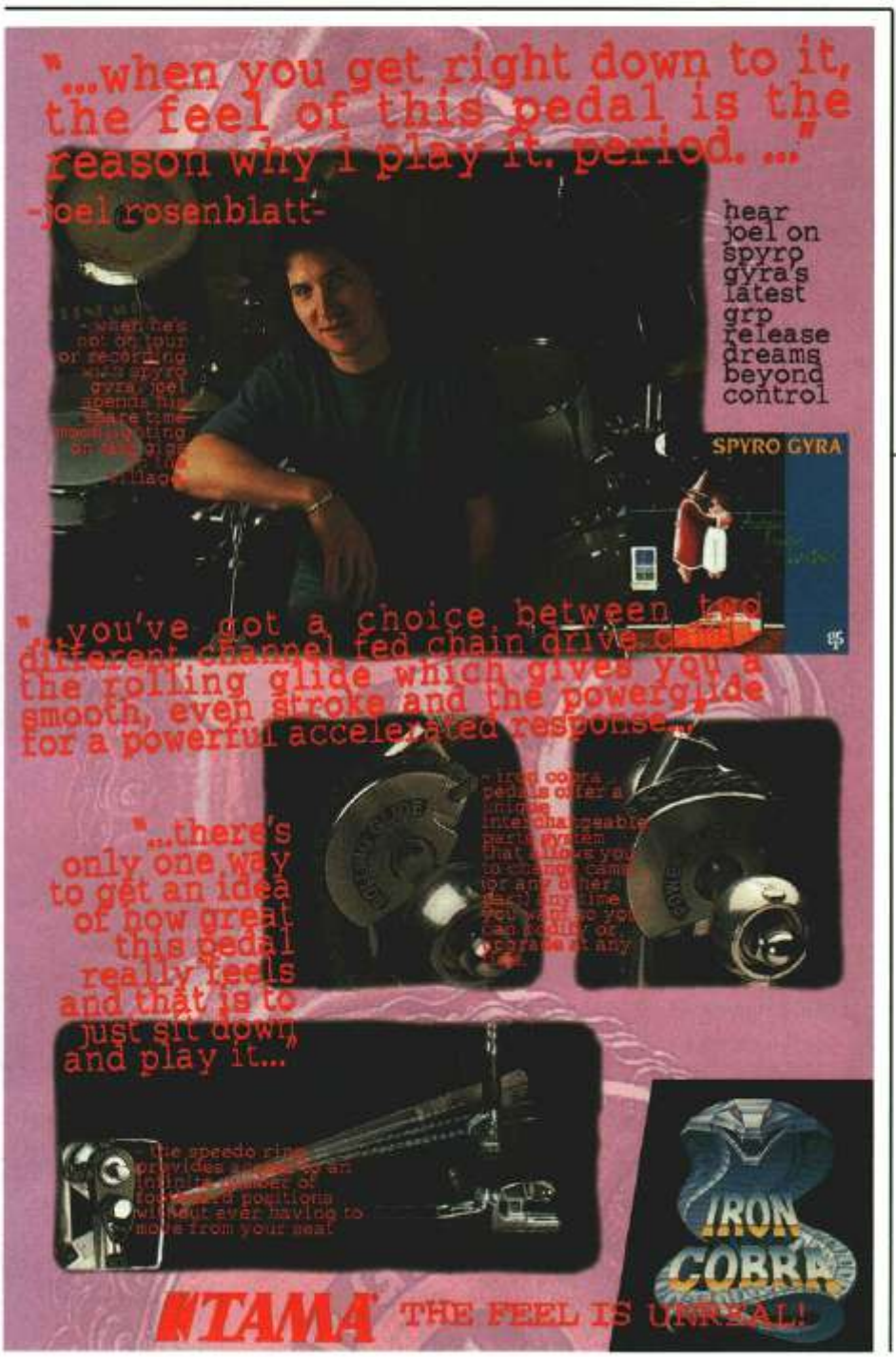
TS: You tend to play off the guitar more than anything else, accenting Darrell's parts. "Cowboys From Hell" is a good example of that. Does that stem from playing with your brother for so long?

VP: I definitely play off the guitar more than anything else, and that comes not only from playing with my brother, but from the way we approach the writing of the music. We want everything we do to have all three cylinders—bass, drums, guitar—to all be punching together. In a lot of bands the drummer will go off and do a fill in the middle of nowhere, and that doesn't have any power. We always wanted our stuff to be powerful, and the way to make it powerful is to make it like a machine. One of us would come up with a kick part or guitar part and work it into the other part.

I think that's what makes us different from a lot of other bands: We structure our songs making each person's part work within the song. That's the way I play drums: I play as part of the entire song, not as a separate part. I don't do my own separate thing in this band. We all work together as a unit.

TS: You also tend to structure your drum parts with the elements of surprise and variation. On a track like "Cemetary Gates" [from *Cowboys From Hell],* you don't repeat any fill from verse to verse. It's hard to anticipate what you'll play. There seems to be a lot of time and effort put into the structuring.

VP: A lot of songs are developed out of a drum pattern I come up with. "Primal Concrete Sledge" *[Cowboys]* was strictly a drum groove. Then I hummed the guitar



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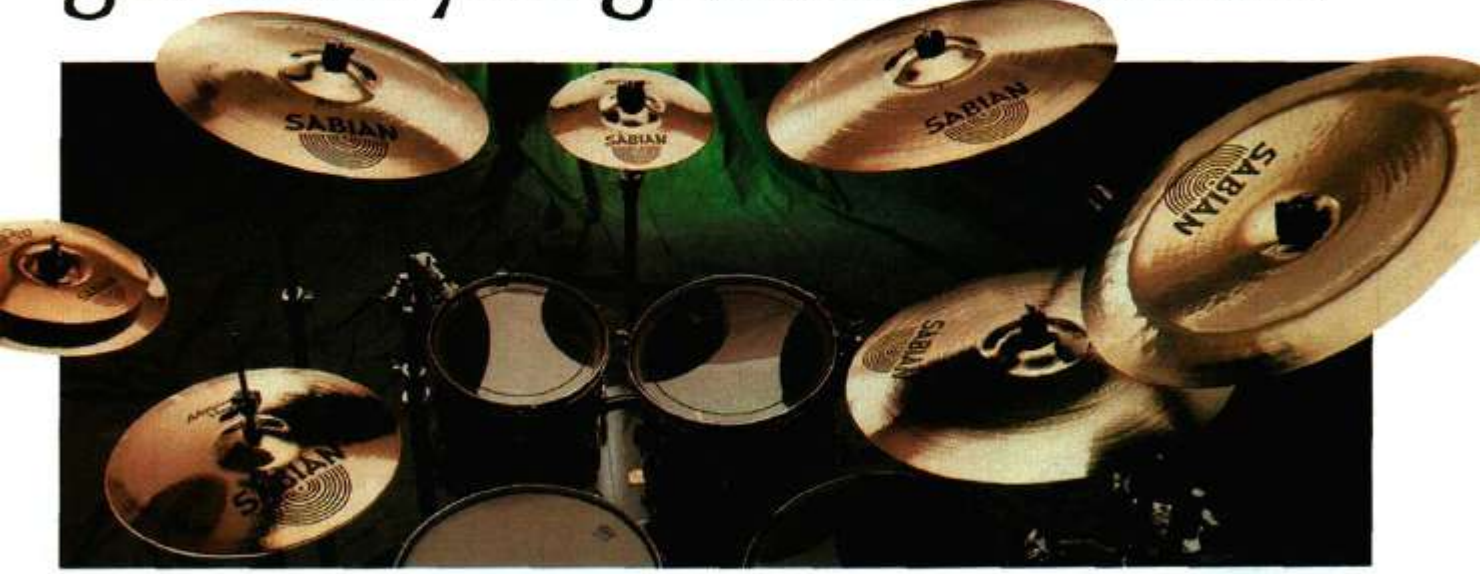
"SABIAN AA... you get power, you get cut... you get heard." - Chad Smith



"There's only one way to play with the Chili Peppers: LOUD! We're crazy with the volume, cranking out the grooves. But I don't have volume knobs on my cymbals to make life easier, so I got smart about cymbals. I used to break them all the time. I'd play, they'd break and I'd have to fork out for more. Then I met my first SABIAN AA ... it sounded great, so I switched. AAs are bright ... they really get heard, especially the heavier stuff ... my Rock Ride and Medium and Rock Crashes. These cymbals play great... the sound jumps right out of them. SABIAN makes playing - and sounding good - a whole lot easier."

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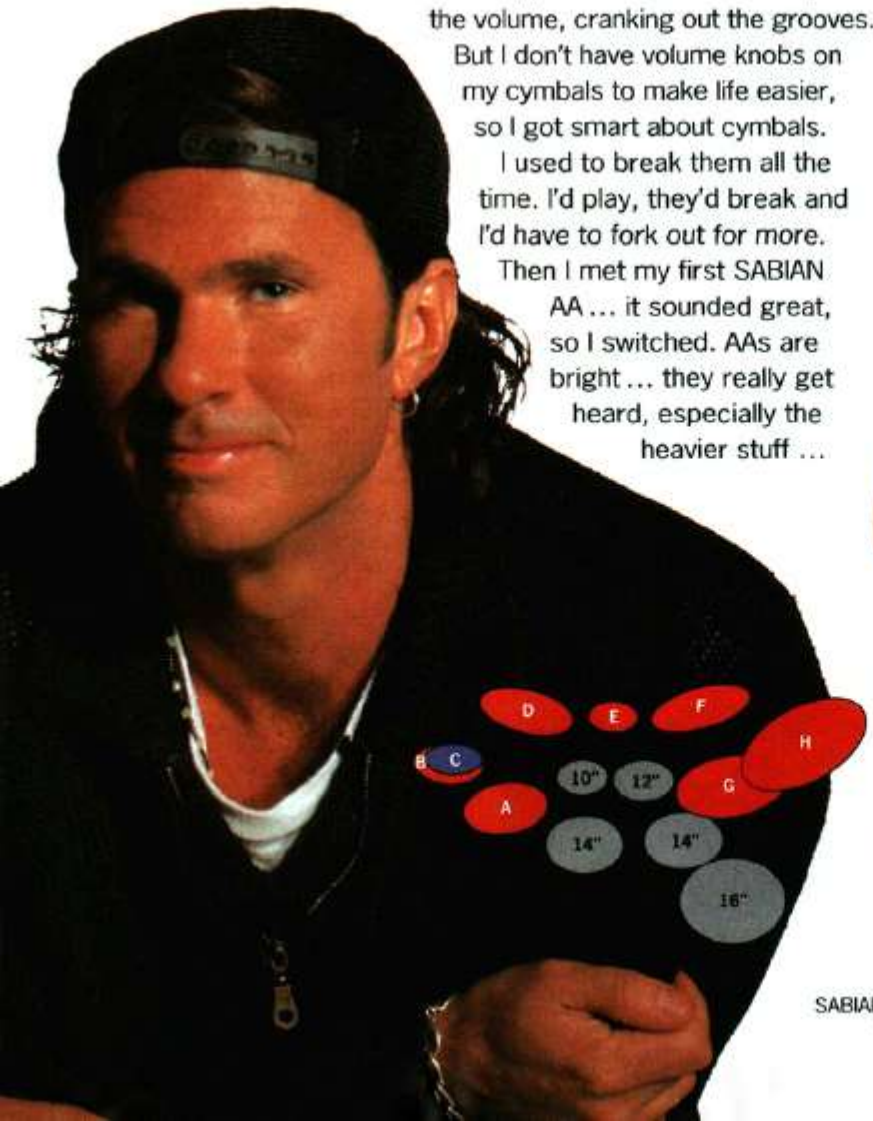

A 14" AA Regular Hats or
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B 10" AA Splash
C 8" BB Pro China Splash
D 16" AA Medium Crash
E 8" AA Splash or
10" AA Splash
F 19" AA Rock Crash
G 21" AA Rock Ride
H 20" AA Chinese
Since photo taken, Chad has added:
8" CD Cymbal Disc
12" AAX Splash
14" AA Mini Chinese (w/sizzles)
16" AA Sound Control Crash
17" Medium Thin Crash

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part and Dime came up with it, and that's my all-time favorite song.

A lot of times the songs will start out as a guitar riff, and I'll have to mess around with two or three different grooves until I find the right part to go with it. We'll come up with the basic idea of what will be the verse and what will be the chorus, then we'll figure out how to tie the two together. That's where the little tricky parts will come from. We don't want to just rush from this to that, we want to tie it all together so that it connects and makes sense, like a song should.

TS: You mentioned "Primal Concrete Sledge." I wanted to ask you if those amazing triplets on that track are played live or if they are programmed or triggered.

VP: They're totally live, no drum machine—period. There's a thing on the new record that's the same pattern but twice as fast, and I know everybody's gonna say, "He's using triggers," but I'm not. How can you use a trigger for that? I'm doing it all myself.

TS: Those things are flawless on record. Some drummers spend months getting parts on tape. But can you honestly tell me how many takes it requires to come up with that kind of precision?

VP: I know that some drummers go into the studio and do many different takes and then splice them together. I do one take, and if it's good up until verse two, for example, then Terry will just punch me in right there. Sometimes I'll get into a song and go all the way through, love it, but then find a spot where something's not right. So I'll splice that one part. But I'd say 90% of it is live—and we'll do it straight through. There's not a lot of punching in or splicing.

We recorded in Nashville, and we went down to Dallas to mix it. The engineer at Dallas Sound Lab was looking at the tape and said, "Wow, there are only two splices in all the reels of tape. What's the deal?" That's just the way we work.

A lot of things with Pantera are better a little rough around the edges because it sounds more like us live. We don't want our stuff to be totally polished and beautiful-sounding.

TS: You also don't always get totally into the intricacy thing. Sometimes you play things straight, just emphasizing the power.

VP: Exactly. I'll tell you the way we approach it: We try to make it listenable to the non-musicians in the audience, yet intricate enough for the musicians out there to be interested in what we're doing.

A lot of musicians really get wrapped up in being a musician and trying to fit as many notes as possible into one hole. The way we approach it is putting all our efforts into the song.

TS: Your drum sound is very penetrating and yet still resonant—live and on record. Do you have any recording, miking, or tuning tips that you can share?

VP: I use Remo drums, which I think have a very different sound than standard wood drums. They're made out of this material called *Acousticon,* which gives them a little more attack than a regular drum. I don't muffle any of the drums, with the exception of the bass drums, which have Remo *Muff'ls* in them.

I think the way I record is different than a lot of other people because I like a lot of attack *and* a lot of low end. Plus, I don't use any triggers. To get the same amount of attack for the toms as I get for the bass drums, I have to do some really strange

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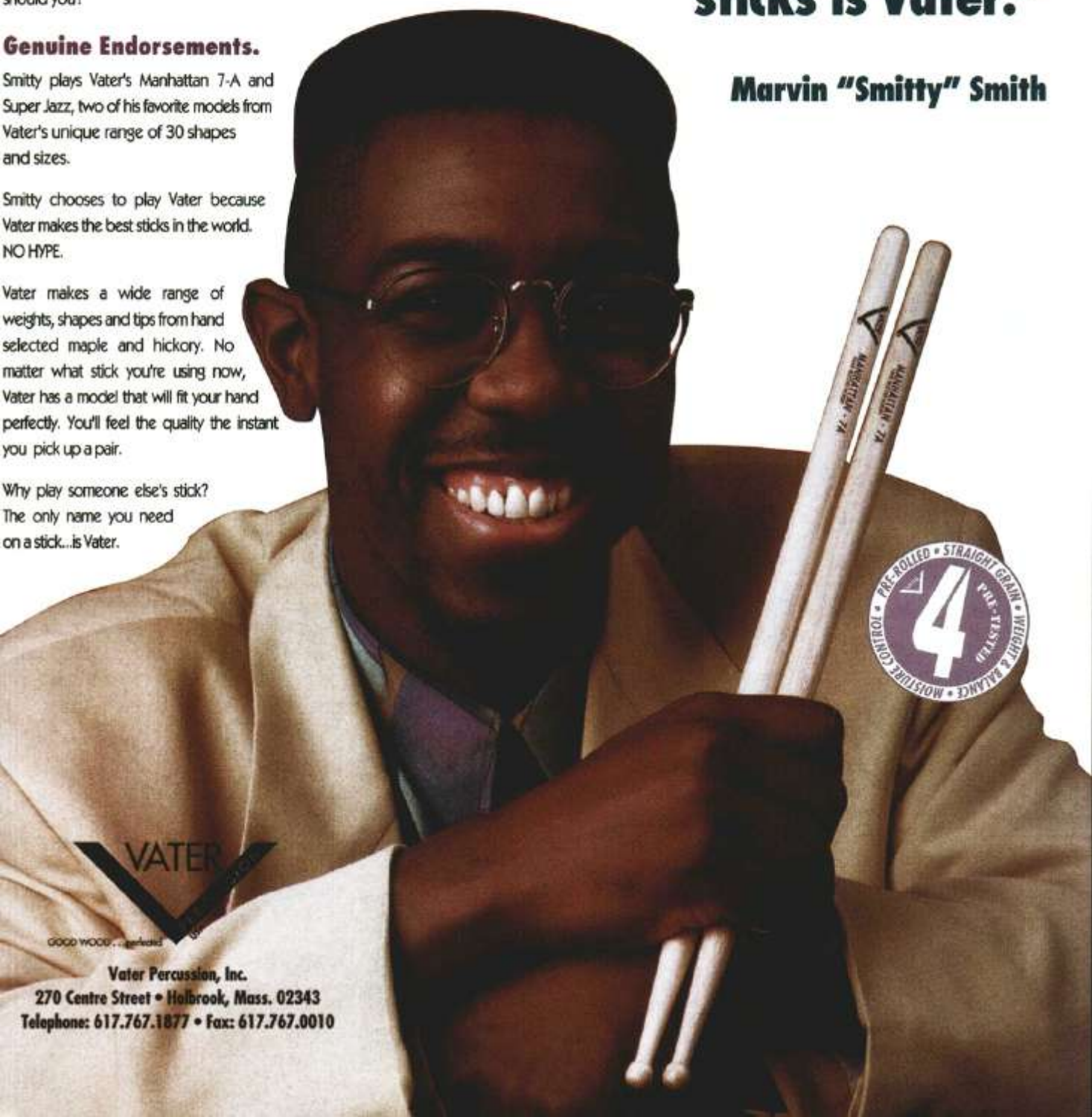

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miking techniques. For instance, if you put a mic' on a tom and put a lot of high end into it to give it the same attack as on a bass drum, you'll have a real bad problem with cymbal leakage—giving you a hissing noise. If you gate it, it's *really* bad.

You never can get enough high end on the toms, so what I do is use Sennheiser *421s* mounted inside the toms, and I use *409s* on top. With the inside mic's I add a lot of high end, and since the mic's are inside the drums, the cymbal noise is blocked out. The mic' on top of the drum picks up the body and the resonance of the drum. It's a perfect combination.

For *Far Beyond Driven,* we also used some PZMs on the back wall, which totally opened up the entire drum sound. This new record has a little bit more room to it than our earlier ones, which I like a lot. It really sounds good.

TS: Since we're on the subject, with respect to live miking, do you do anything differently than you do in the studio?

VP: The only thing that's different is that I don't use the *409s* on top of the toms. For some reason there's plenty of body with the inside mic's through the PA system. The kicks and snare are all the same.

Now that we're playing more arenas, I'm using the ddrum sample on the kick drum for the low end because in the bigger places, trying to gate it all and get enough low end in the sound is hard. You might notice that at a lot of concerts, the low end is really "boomy" and washed-out—it just doesn't have any punch. Since I started using the real mic' for the high end of the bass drum and the ddrum for the low end, the punch is killer, especially in a big place. That's the only difference.

TS: Despite the loudness, it's easy to hear the tonal differences in your drums.

VP: With the drums playing such an important part in our music, I make sure they come through. All the instruments are important with us. A lot of engineers think that you have to give up something to get a lot of everything in the mix. The way we approach it is that we're not gonna give up anything. We're gonna find a way to fit all four of us onto this piece of tape. It just takes a little bit of time and effort. A lot of drummers get their stuff lost in the wash because they really don't have that much input into what they're doing.

TS: From what I've heard of the new album, you obviously worked hard on blending the instruments. You must be really pumped with the results.

VP: We feel like this is the best record we've ever made; it's the most aggressive. This album represents what I would call an extreme form of music. A lot of people think that when you become successful, you become complacent. We wanted to prove to everyone with the new record that we've still got lots of fire and we're hitting *hard.* We didn't want to do anything that was safe. We wanted to take it to the next step. I think we've done that.

TS: What prompted you to cover Black Sabbath's "Planet Caravan?"

VP: Originally we had been asked to contribute a Sabbath track for a tribute album, and instead of picking a song like "Paranoid" or "Iron Man," we wanted to choose something a little less well-known. Due to record company politics we ended up not being involved with the project. So when it came to making our new record, we decided to cover "Planet Caravan" anyway. I basically followed what Bill Ward

JONATHAN MOVER

As part of the ground-breaking Joe Satriani Trio, Jonathan Mover combined equal parts progressive rock precision, funk sensibility, and awesome fusion chops to create the back-bone of one of the most truly dynamic rhythm sections of modern times. Whether on the road with Aretha Franklin, in the studio with Frank Gambale, or composing material for his new band "Einstein", Jonathan consistently focuses his energies in

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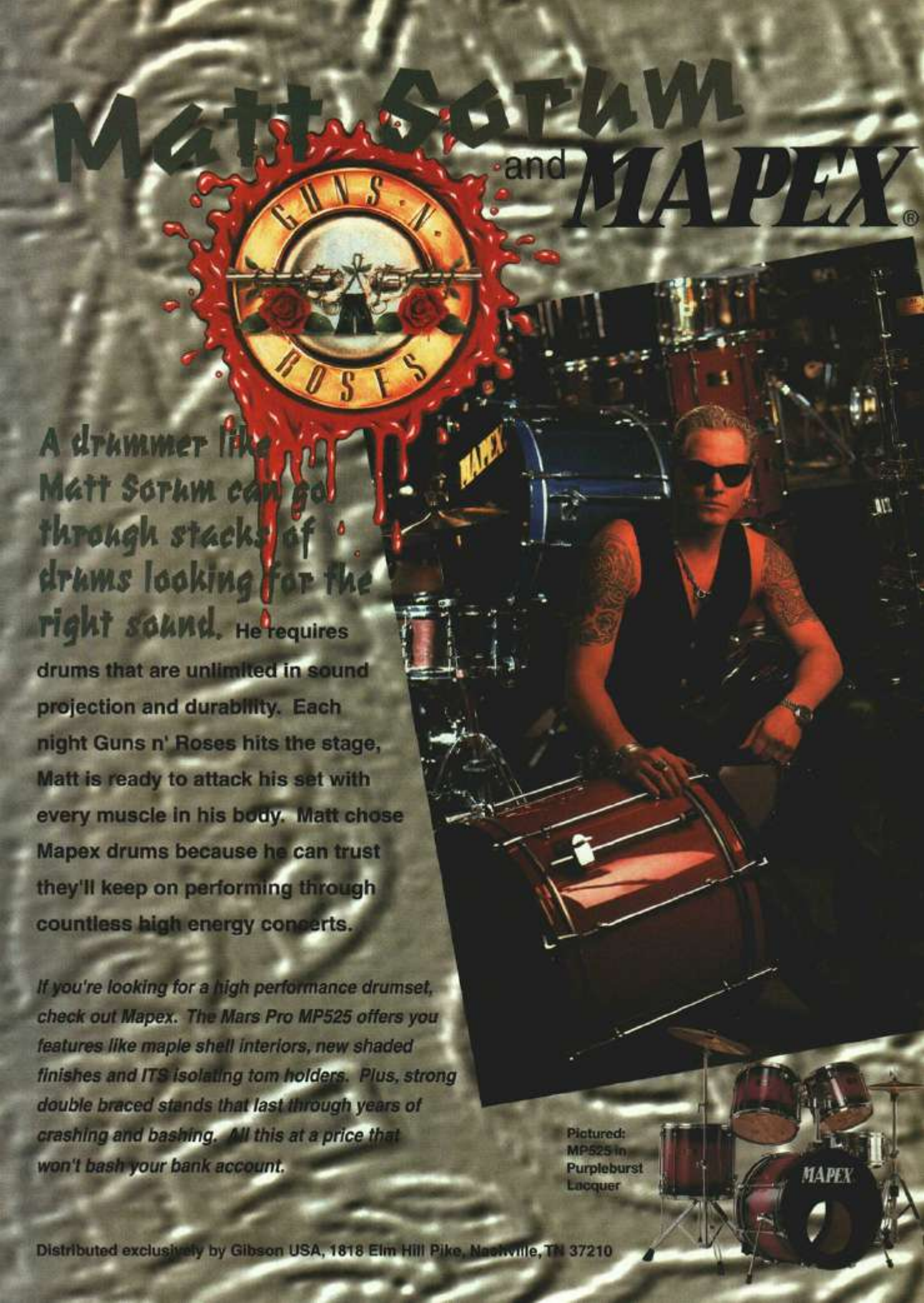

A drummer like Matt Sorum can go through stacks of drums looking for the right sound. He requires drums that are unlimited in sound projection and durability. Each night Guns n' Roses hits the stage, Matt is ready to attack his set with every muscle in his body. Matt chose Mapex drums because he can trust they'll keep on performing through countless high energy concerts.

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Pictured: MP525 in Purpleburst Lacquer

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had done on the original because it was so appropriate to the track.

TS: Pantera reinvents the meaning of the phrase "road dogs" every time you tour. You must do over two hundred dates each year.

VP: We did two hundred eighty shows last year. When you spend twenty-three hours a day waiting around for this one hour or ninety minutes on stage, you take all that anxiety and energy to the stage and you exhaust it.

TS: Has all that touring spilled over into your drum performance?

VP: I'd say *Far Beyond Driven* was the best I've ever played on record. Terry especially felt that my drumming had improved from playing so much live.

TS: What aspects improved?

VP: My time is a lot more solid. Creatively, there's a little more there. Plus there's just more confidence because I've done it so many times.

The reason we tour so much is because we love playing live, we love the rush, we love meeting all the people and doing all the fun things. We can't count on MTV or radio to sell us, and the only way we can promote ourselves is to play live and for people to come see us and tell their friends. That's how we went from playing two hundred-seat nightclubs to eight thousand-seat arenas on our own. We're a street-level band and that's how we approach it. If we do get on the radio or if MTV plays us a lot on *Headbanger's Ball,* then that's great. But for us to become bigger every time, we've got to continue to tour like hell.

TS: Does all that time on the road wreak havoc with your personal life?

VP: What personal life? [laughs] I had a girlfriend for eight years, and what ultimately broke that up was me being gone all the time. But what are my priorities here? This is my career. This is what is going to lead me to what I want to do in the future and what I want to eventually have. Being able to do what you love and make a living at it—that's definitely where it's at. I feel very fortunate to be in that position, and I never forget it.

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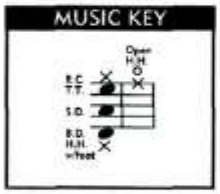
Applying Polyrhythms To The Drumset

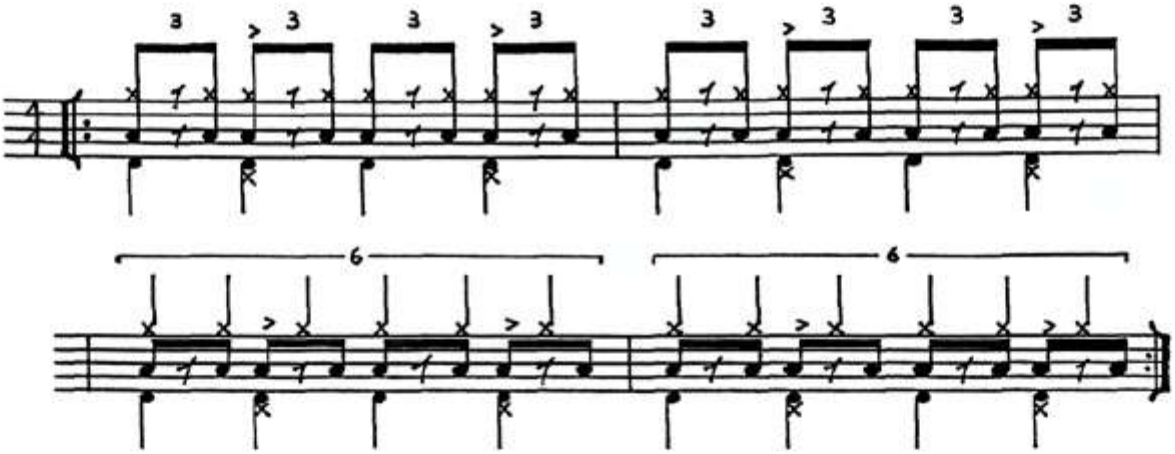
by Peter Magadini



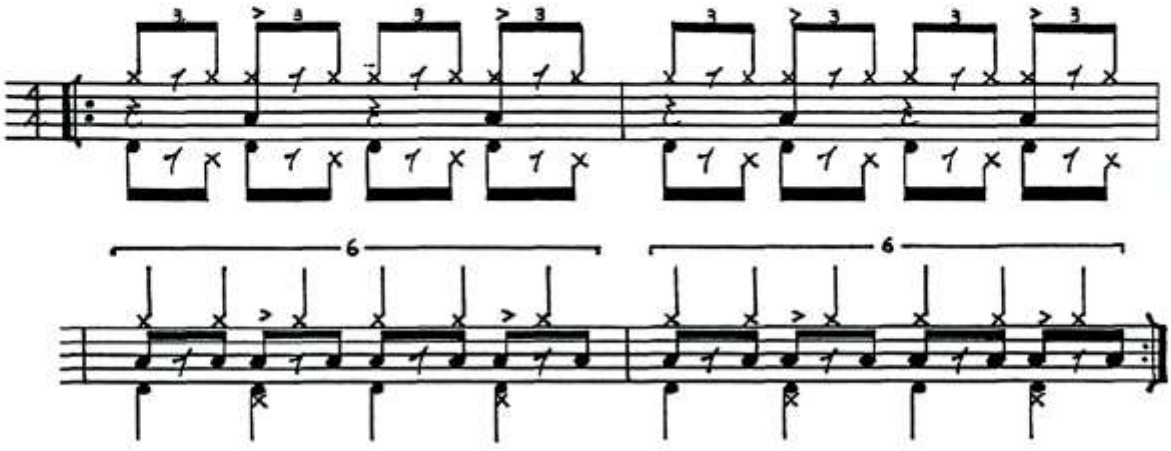
In 1988, *Modern Drummer* magazine was kind enough to ask me to write a series of articles on the concept of polyrhythms and how to go about learning to play them. As a follow-up (and because several readers have requested the same), I have written another article on the application of polyrhythm concepts to the drumset. If you don't understand polyrhythms, I suggest you read my series of articles called "Understanding Polyrhythms" in the March through July 1989 issues of *MD*.

If you understand the concepts rhythmically but find the exercises too difficult, I suggest that you keep practicing—it will come. Like anything worth doing, it takes work. Please remember that these are a few of my own ideas, but the possibilities are endless. As you learn one or all of these exercises, keep in mind that you might start developing your own ideas using polyrhythms as you go. When this happens, by all means pursue them. These exercises will be here when you come back!

Let's begin with a familiar shuffle rhythm with a heavy accent on 2 and 4. In the following example the first two measures have the hands playing together. By changing the ride cymbal to quarter-note triplets in measures three and four, a great new groove is created. (Note: Quarter-note triplets move at a speed that is one and a half times faster than the original pulse.)



The next example is like the last, except that now the hi-hat plays on the "up" triplet and the snare drum plays only on 2 and 4. I first heard this groove played by Donald Bailey on a Jimmy Smith Blue Note recording entitled "Home Cookin." Again, notice the interesting lift you give to the feel when the ride cymbal changes to six over the basic 4/4. It takes time and practice to go back and forth between the two ride cymbal patterns, so be patient.

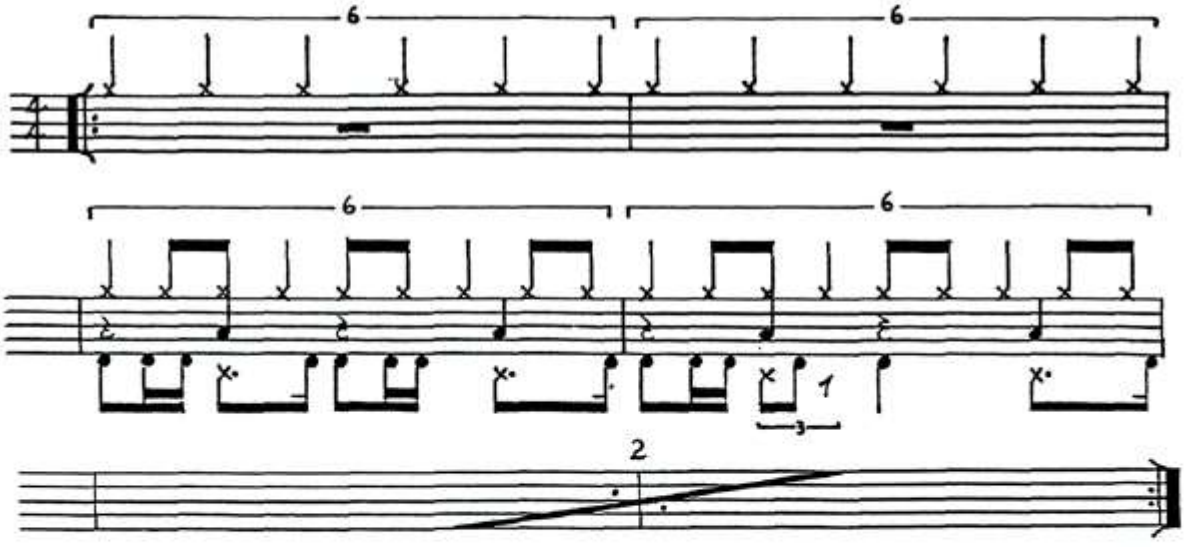


Unlike the shuffle rhythm, straight 8th-note patterns do not relate to triplets well—they just don't mix. However, the quarter-note triplet ride will layer a new linear rhythmic groove over this shuffle pattern, which does work. It's not easy to learn, but once you have it, it will open new doors in your playing.

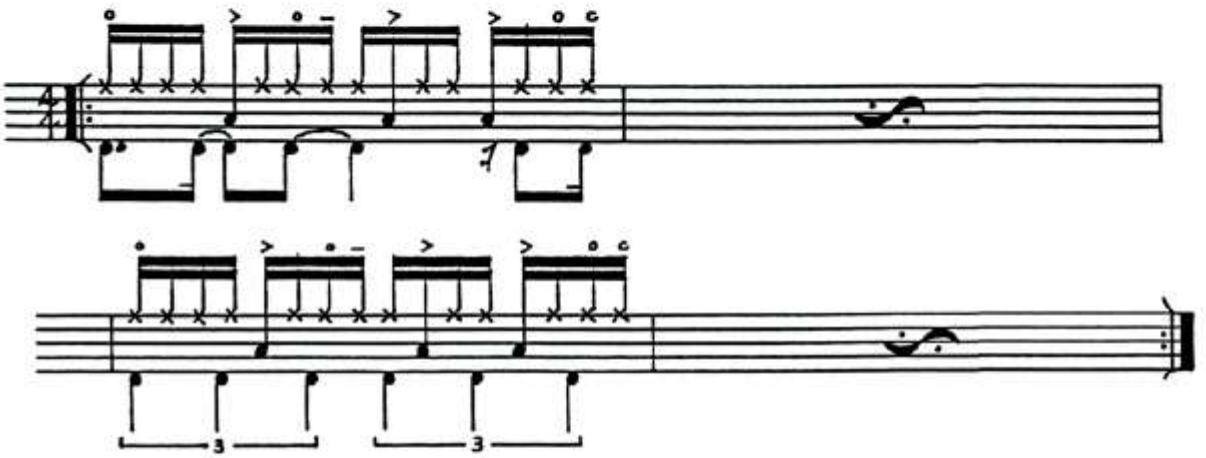
In the next example, the ride cymbal must play the 16th-note ride pattern exactly as written (not triplets). Note that the snare and bass drum have a busy pattern to play as is. Adding the polyrhythm on the ride cymbal is a real challenge to your independence, but it is possible. (By the way, the rhythm in the left hand is the Latin "cascara" pattern.)

In the next exercise the ride starts out in the polyrhythm, except this time the 4/4 pattern changes while the ride stays the same.

Next, the ride cymbal starts in six, then changes its pattern to a six-open-8th cymbal ride on the third bar. At the same time, the snare and bass drum add a funky "sour" beat under the polyrhythm. It's a very different approach to setting up a groove.



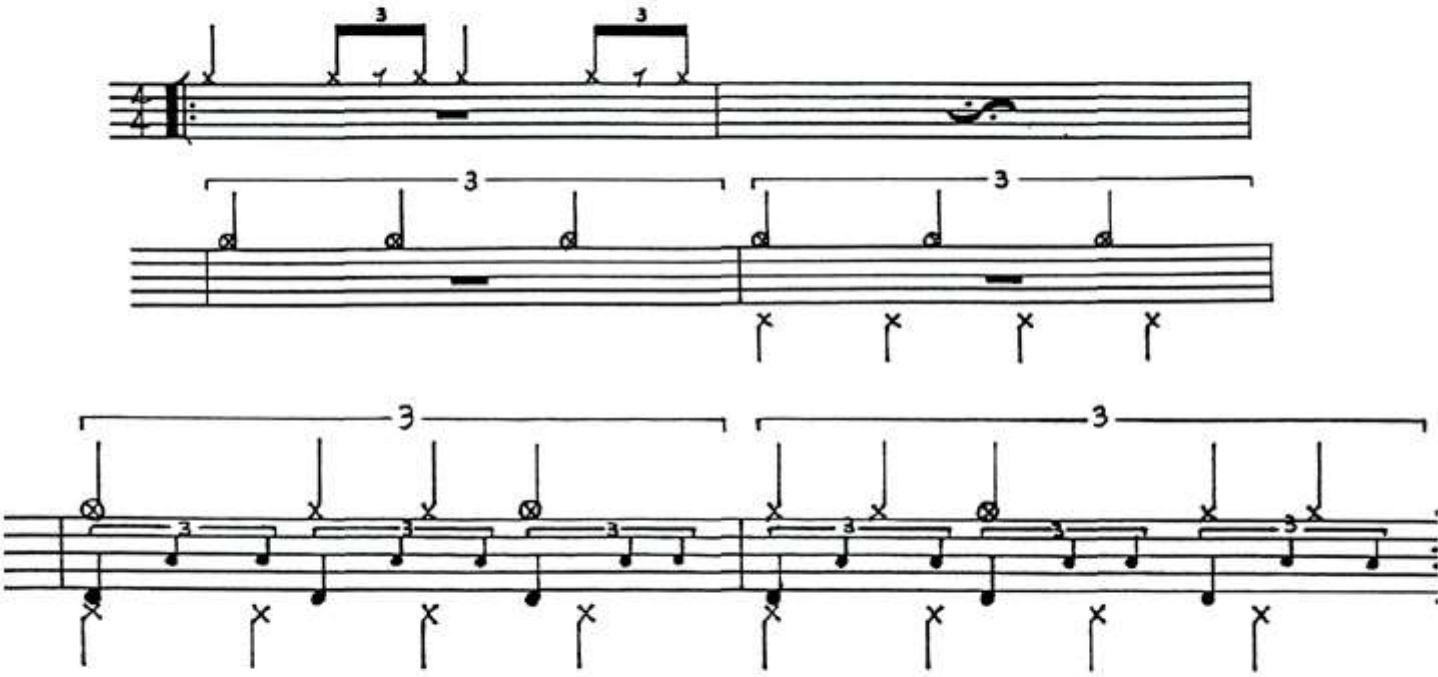
Here is a set of 16th notes played with both hands on the hi-hat. The appropriate hand comes off the hi-hat to play the snare drum shots as they land within the 16th-note pattern. The polyrhythm is now introduced on the bass drum in quarter-note triplets. This lends an African flavor to the established groove. (Be sure to play the open and closed hi-hat patterns as indicated.)



The half-note triplet and its subdivisions travel at three quarters the speed of the original tempo. The time ratio is therefore 3/4 to 1. In this next exercise the first four bars are the Latin cascara rhythm. The next four bars change to a 3/4-to-1 Afro-Cuban "nanigo" feel. In this example, however, I have kept the "salsa" bass drum and the hi-hat on 2 and 4 throughout.

Finally, I have included an example from my book *Poly-Cymbal Time* because I feel it's appropriate and I happen to love the feel of it. The ride begins alone in half-note triplets, then the hi-hat comes in playing a straight 4/4. The bass and snare drum conclude with a sub-

division of the half-note triplets into triplets over the 4/4.



Peter Magadini is the author of Poly-Cymbal Time *and* Polyrhythms—The Musician's Guide. *Pete also has an instructional video called* The Polyrhythm Video.

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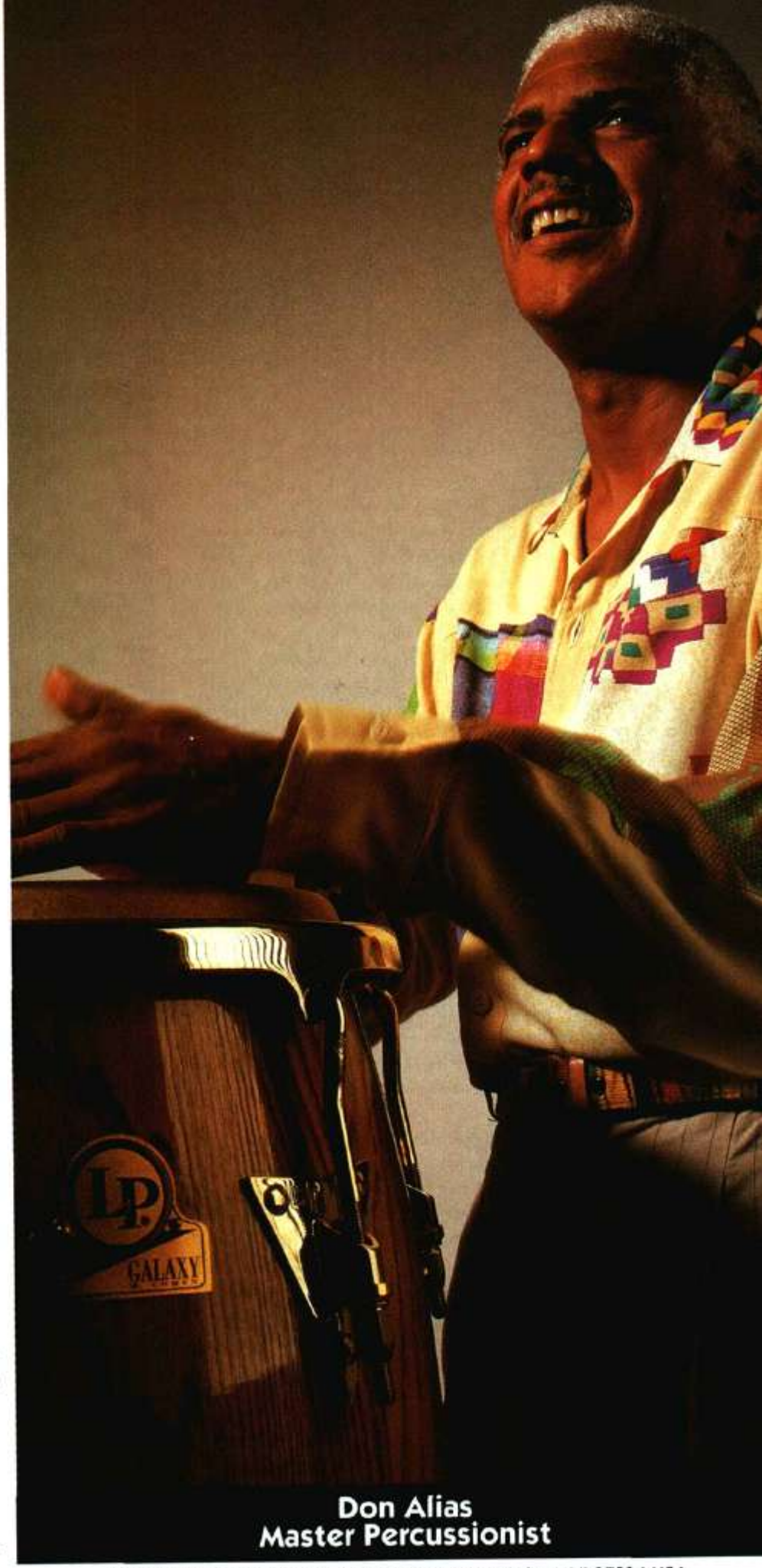

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The Beastie Boys' Mike Diamond

by Ken Micallef

"You got to fight...for your right...to paaaaaar-ty."

When the Beastie Boys unleashed that juvenile charge on an unknowing public, rap was still a term confined to all-night underground dance dens and hardware stores. The B-Boys' debut album, Licence To Ill, *went triple-platinum, heralding the national arrival of the new beatbox noise while making New Yorkers Adam Yauch (MCA), Mike Diamond (Mike D), and Adam Horovitz (Ad-Rock), a force to be reckoned with.* Paul's Boutique*—an innovative amalgam of samples, loops, and rap—followed, leaving woofers wrecked and critics impressed.*

In 1992, the Beastie Boys changed yet again. Building on the energy of their first two records while returning to their roots, the trio played drums, bass, and guitar and added a percussion section (including Eric Bobo, son of influential percussionist and drummer Willie Bobo) and organist Mark Ramos Nishita. With percolating Latin grooves, distorted hardcore noise, and super-funky Hammond organ jams, Check Your Head *is a monster of cool rhythmic propensity. (In the '60s they called it "soul music.")*

Mike Diamond's drumming recalls Clyde Stubblefield, Bernard Purdie, and Stax-era Idris Muhammed. Quite a feat for a self-effacing twenty-eight-year-old musician who readily admits that he probably knows less about drumming than the average Modern Drummer *reader. But Diamond's influences span genres—from Tony Williams and Rashied Ali to hip-hop, rap, and the hardcore punk he grew up playing.*

Like the other two Beastie Boys, Diamond is hungry for new sounds to translate into the group's music: everything from illicit party records to third-stream sheets of sound. The recent Ill Communication *incorporates their gluttonous appetites for sampling while expanding their social consciousness and instrumentation. (Yauch plays upright acoustic bass throughout; Tribe Called Quest's Q Tip guests on "Get It Together"; flutes, violins, and Tibetan monk chants snort across caustic beats.) The rap is ever-present, but the B-Boys aren't afraid to explore sparse arrangements on electric piano, acoustic bass, and Diamond's slapping drums. Combining loudmouthed chants with mellow organ funk and noisepunk,* Ill Communication *reveals three musicians masquerading as rappers.*

KM: When I first heard *Check Your Head,* I didn't think it was actually your playing. I figured, "These rap/hip hoppers have hired some hot-shot to come play funk for them." But on Ill *Communication* you're still playing drums and it's obviously your sound. How did your funk come about?

MD: When we did *Check Your Head,* we took the stuff we'd been listening to—the Meters, the Crusaders, the Headhunters, James Brown's Flames—and it inspired us to start playing more. I could never do what Ziggy Modeliste does; he's amazing. But in trying to emulate him, I discovered something completely new—maybe. [laughs]

KM: You really adapt that Bernard Purdie, Idris Muhammed feel.

MD: Idris is the man—a totally underrated guy. I was also into Tony Williams a lot. At the end of the *Check Your Head* tour I was listening to Tony relentlessly. I always bugged out on his drumming.

I heard Tony say something once while he was being interviewed that I took to heart—too literally, probably. He said that for a while he had become totally consumed with the sound he was making. Just the *sound* of hitting the hi-hat or the toms. When we were recording the new album I kept Tony's remark in my head: I was really picky and conscious of the sound I was making. In a negative way, I was almost afraid of playing anything. I got into getting different tones out of different parts of the snare, and doing other things on the kit.

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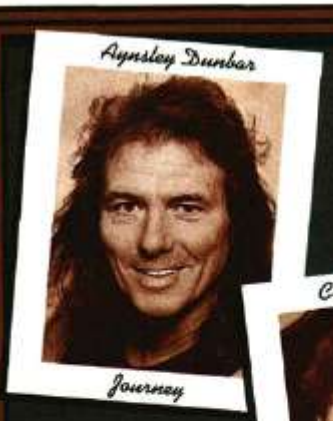

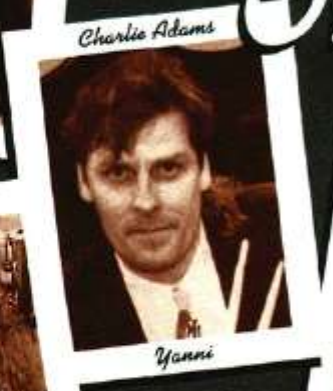

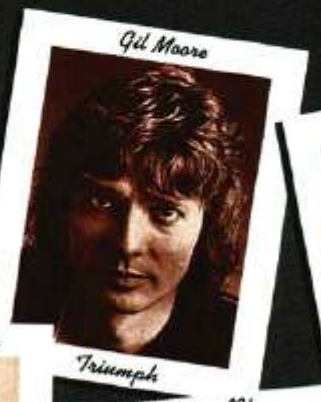

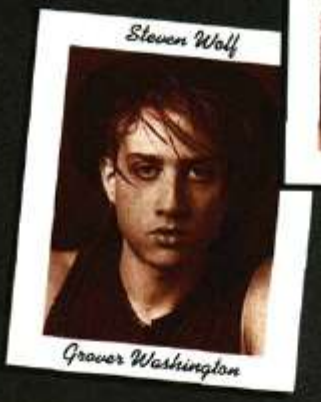

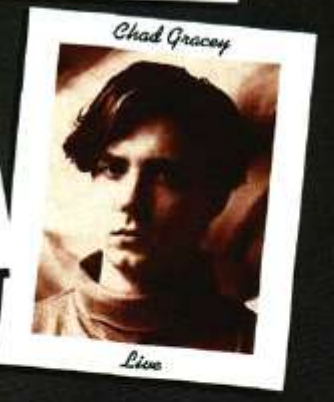

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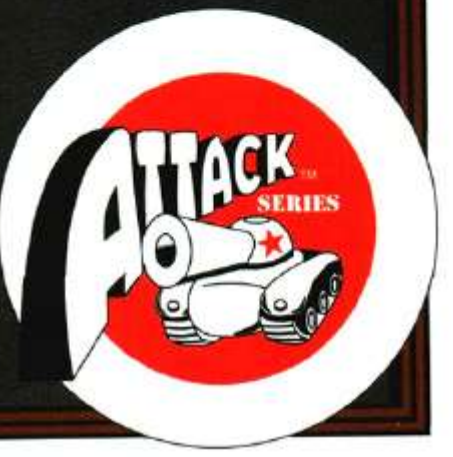

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KM: An example?
MD: On "Savrosa," I'm trying to play the hi-hat in different ways. I also have to give credit to our engineer, Mario Caldato, Jr. He'll record the drums in our ramshackle drum booth, then out in the open for that out-of-control reverb sound. We'll do things out in the hallway. We got into different things, like recording with one mic' overhead and one on the floor—overly simple miking that people might not think to use, but that actually sounds a lot better. I also use a lot of different kits.

"I think some kids are going to come along and completely change everything. They'll do stuff with the new technology that we've never thought of."

KM: Do you have any formal training?
MD: A little bit when I was twelve. Mostly I'd just put on a *Walkman* and go for it. That's my style. Before the *Check Your Head* tour I actually started going through all the rudiments and Ted Reed's *Syncopation* book. That's when I realized guys like James Gadson get a lot of their stuff from paradiddles. I barely know any of the technical stuff compared with most of the people who read this magazine. After going through the books, I was better able to decipher what guys like Gadson and Bernard Purdie were doing. Their fills made more sense after I became familiar with different ways to stick the rhythms.
KM: *Check Your Head* was a combination of funk and rap, but III *Communication* starts with funk/rap and punk, then ends with Rhodes piano-based jazz experimentalism. The band sounds as if they'd be happy doing an entire album of *Bitches Brew-type* material.
MD: There's stuff that didn't make the album and music we've yet to record that's even more acoustic. Funky acoustic guitar like the Funkadelics. Adam Yauch switching to the upright bass was a big part of this album. Now he prefers the upright to an electric.

This album has more of an instrumental feel for us. All of us were in this little room on top of each other. We became a lot more aware of the sounds themselves. When you're playing with the upright you have to be really sensitive; you don't have someone blasting through four 15" speakers. It's three feet from your ears. You go from playing as hard as you can—just to be audible to yourself—to becoming aware of every sound the kit makes and listening closely to the bass. Someone like Rashied Ali doesn't need to concentrate so hard on what the bass player is doing. But us white guys who don't quite have it together yet....
KM: What other drummers do you like?
MD: There are punk rock records—I could go on and on. And I listen to all the new hip-hop records. It's mixed. I have to mention the Barrett brothers, both drums and bass, of the Wailers. They also played on all the Lee Perry stuff. He's a big reggae producer. The Wailers were his band before Bob Marley took the group and renamed them. They have a lot of wild sounds, such as a crazy, ridiculously distorted snare. You have to wonder what they were thinking about. It's the best shit ever.
KM: I hear that in your drum sound. You'll switch the entire production sound of the drums sometimes within one track.
MD: We change the room, the drums, everything. I'm mostly into the old equipment—I don't play any new drums. I have a 1936 WFL 6½" wood snare and a bunch of different 5½"s. I have a 1967 green sparkle Slingerland kit and a 1967 Ludwig psychedelic red swirl kit. The WFL snare goes with a big WFL kit that has a 26" kick and a 14x16 floor tom that sits in a cradle—it pre-dates tom legs. That kit is *bad.* All of these kits are on *Ill Communication.* And I have some '60s Ludwig snares, both chrome and wood. I tune 'em up and make 'em sound good. I can't imagine playing new drums. I'm just not with it.
KM: Cymbals?
MD: Mostly new ones. I like those Zildjian A *Customs* a lot.
KM: What do you play on tour?
MD: When I'm out front rapping, DJ Amery Smith of Suicidal Tendencies plays drums. The rest of the time I'm playing. I started the *Check Your Head* tour with the '60s Ludwig kit, then I replaced it with an old Rogers kit. That's what I want next: what Purdie was playing on his *Purdie Good* album cover. It's a Rogers kit with that weird ripple finish. Those are hot.

I played Harvey Mason's old Rogers kit on the second half of *Check Your Head.* I bought it at the Pro Drum Shop in Hollywood. It's this intense peach color... a huge kit; I just bought part of it. After that I was trying to figure out what records he used them on. I'm into Ed Greene, too. He's an underrated white boy. He's on "Love's Theme" by Barry White and *Marvin Gaye Live.* Another bad white boy is Andy Newmark. He played on Sly's *Fresh* and a lot of CTI stuff.
KM: You're from New York?
MD: Upper West Side. We all met going to punk shows such as the Bad Brains and the Slits. That's how we met Kate Shellenbach, who played drums on our first record and who's now with Luscious Jackson. She's really great. At fourteen years old she was rocking. I was into Martin Atkins of Public Image, too. And the early hip-hop...Keith LaBlanc, who plays with Tackhead, was on a lot of that.
KM: What's the future of sampling and playing simultaneously?

DAVID GARIBALDI

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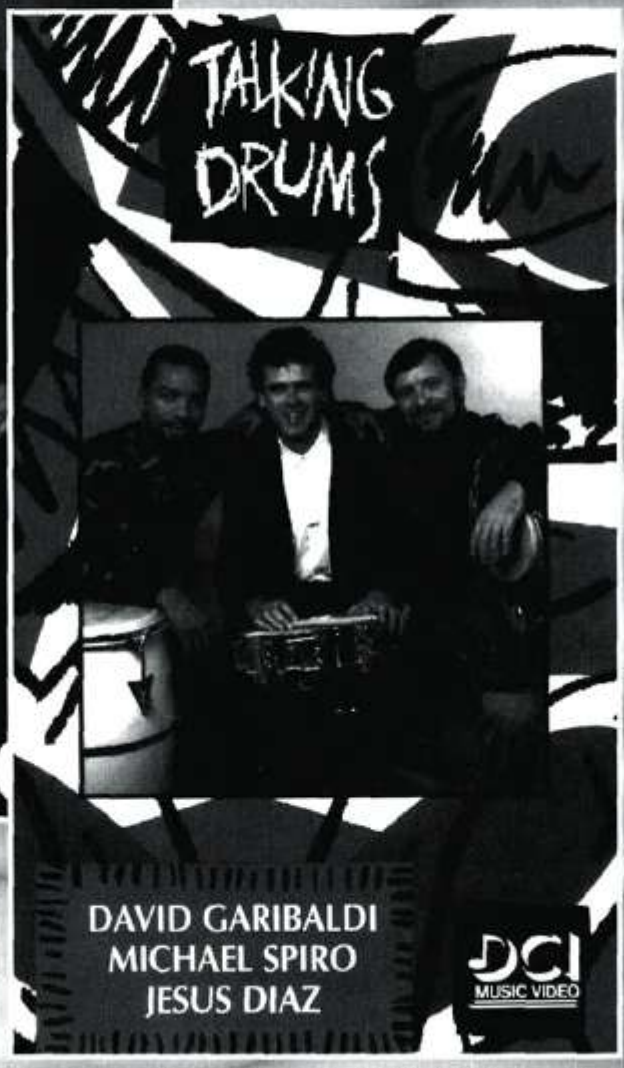

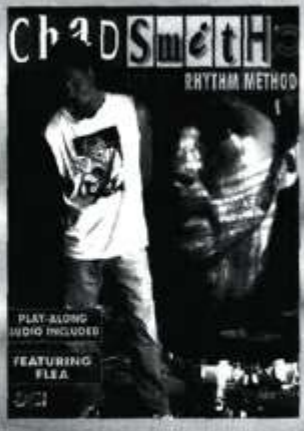

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MD: I think some kids are going to come along and completely change everything. They'll do stuff with the new technology that we've never thought of. In a couple years you'll be able to get an 8-track A-DAT machine for around $1,500. Some kid will combine that with the sampling on his or her home *Macintosh* and take us all out.

KM: Do your live audiences enjoy the funky organ jams as much as the rap aspect of your shows?

MD: They react differently. We're not doing a hyped-up, 100-beat-per-minute hip-hop song they all know, but I don't think it's less appreciated. Our crowd doesn't usually hear the Groove Holmes-styled organ stuff we play. But it's good. Sometimes I'll get bummed out in our shows when I see some big guy getting out of line dancing, maybe elbowing some girl down front. Even if they don't mean it maliciously, it's really a drag. So at least we've opened up some people with the cooler organ music and possibly mellowed them out.

KM: You do seem more socially conscious on *Ill Communication.*

MD: That's just where we're at. Each record is current with us as people. We're always going to be changing a little bit.

Hey, before I go I want to give shout-outs to Rashied Ali and all the free jazz guys...Alan Silva, who played with Albert Ayler.. .and Ed Blackwell. He was a bad cat.

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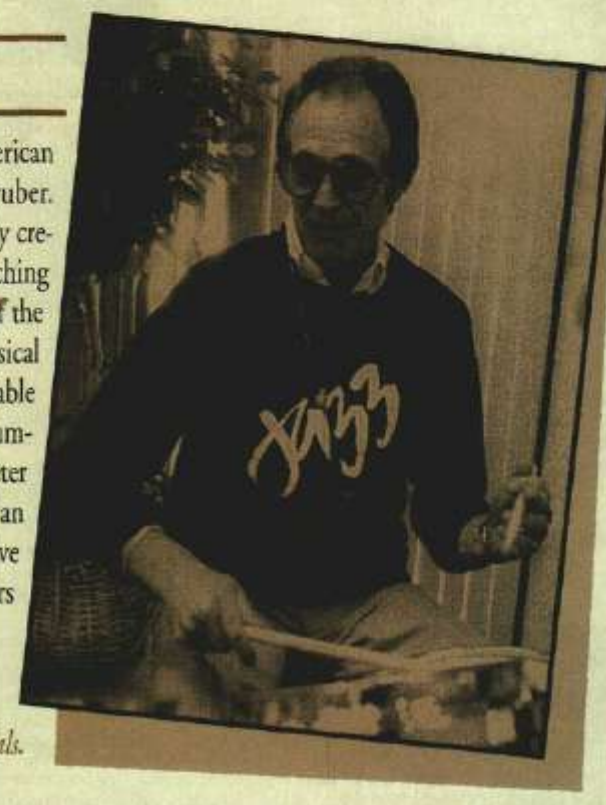

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continued from page 29

when Miles called me for *Big Fun* and *On The Comer*. He asked, "Do you know any James Brown grooves?" Herbie had never heard those beats before, and he flipped. Those grooves turned into "Hidden Shadows" and "Sleeping Giant" on Herbie's records.

KM: Did you get other specific directions from Miles?

BH: Many things, like where to start the beat and how to place the beat, things like that.

KM: So you were very busy then.

BH: Before playing with Herbie and Miles, I recorded with Wayne Shorter, Joe Zawinul, and McCoy Tyner *[Assante]*. Suddenly I was in the crux of everything happening. This all happened within months of my moving from D.C. to New York City. The phone just started ringing. It didn't seem to mean that much for me in terms of name recognition. For Tony and Jack it made them stars. It didn't happen that way for me.

It always seems like I'm on the verge of being a has-been, although I'm just beginning to be associated with musicians like Charles Lloyd and Joe Lovano. Some think of me in the same breath as Ben Riley or Louis Hayes, when I'm not as old as those guys. Those guys think I'm playing some crazy shit.

KM: You played with Stan Getz for four years...

BH: ...then quit his band and came into New York. The scene in 1980 was wide open. Al Foster was tied to Miles, Mickey Roker had moved to Philly, and Billy Higgins moved to California. Smitty and Jeff Watts and Terri Lyne Carrington weren't here yet. Victor Lewis and Adam Nussbaum were good, but at that point they were a little inexperienced.

I became first-call for about ten different bands. A couple of those years I did up to thirty record dates. Much of that was highly improvisational music that required a lot of concentration. We'd play some free shit and then go into a groove. *[Listen to the*

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Quest record Midpoint: *The music rolls and pulses, Billy slapping the snare like a hot blade through butter.]*

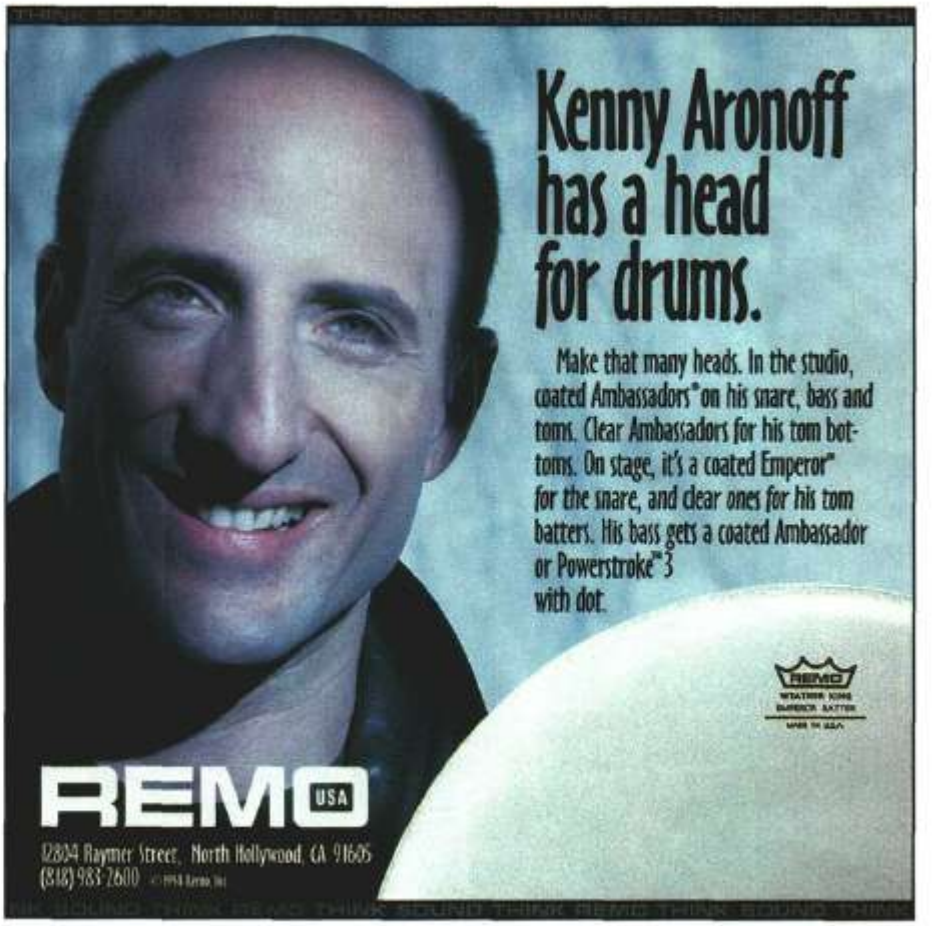
KM: With the legacy of work you've done, including visionary albums such as *Rah,* it's odd you haven't received more recognition.

BH: That album was never well-distributed, and people don't like to play it on the radio because it's hard to categorize. They want it to be Wynton Marsalis or Joshua Redman.

KM: As far back as *Oshumare* ['85] you were using advanced players, such as Steve Coleman, Bill Frisell, Kenny Kirkland, and Branford Marsalis.

BH: I was looking for the next generation of avant-garde players. Once you get the right players, you don't have to tell them what to do. Now I've got Dave Kikoski [piano], Santi Debriano [bass], Mark Feldman [violin], and David Fiuczynski [guitar].

KM: You hold teaching positions at Western Michigan University and the University Of Washington at Seattle, and at a summer camp in Belgium. How do you approach teaching?



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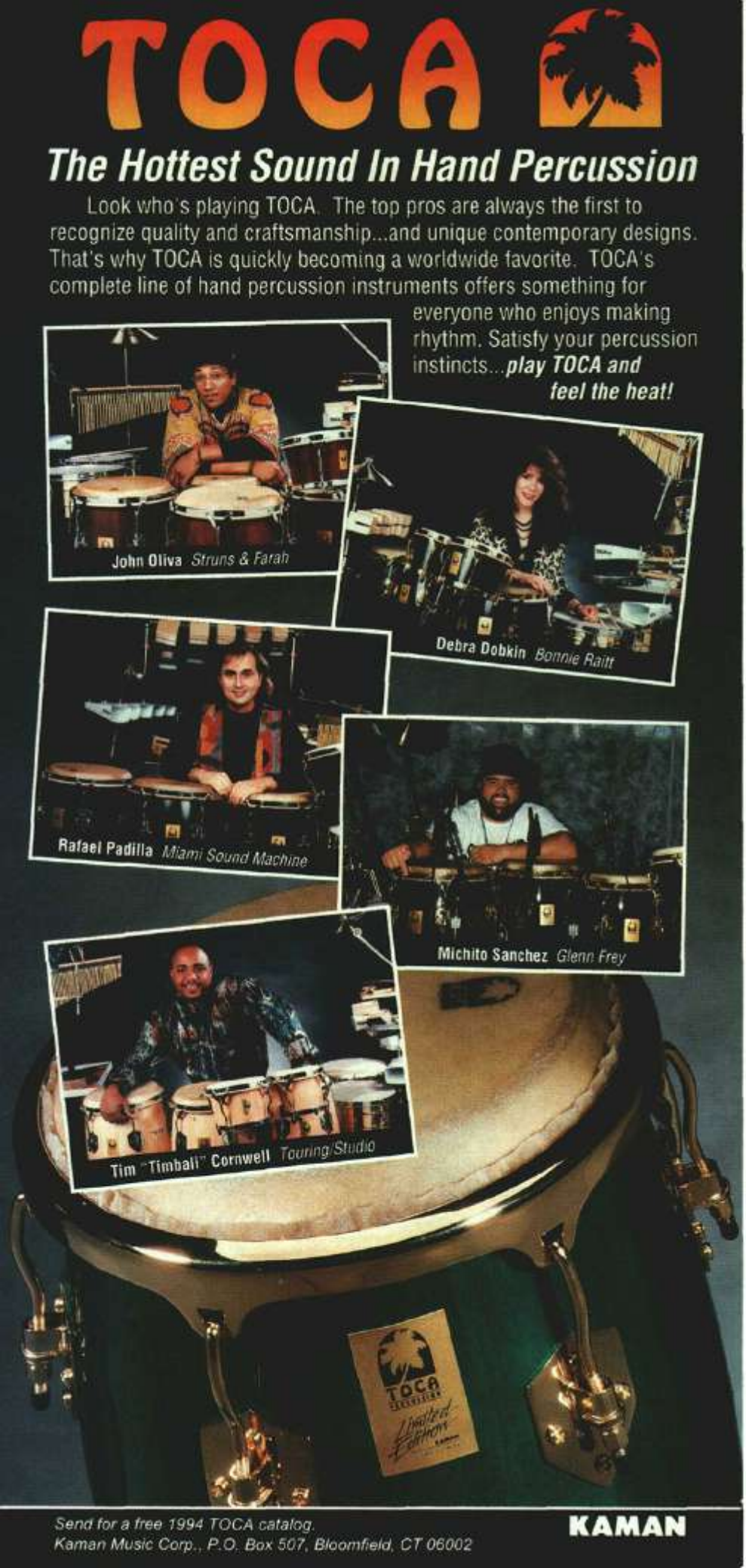


BH: As a teacher, what you get is all these fusion cats on one side and bebop cats on the other—and they're not speaking to each other. I had to find a common denominator, especially since I'd been there. I've played and recorded all kinds of music. I found the common denominator to be the second-line rhythm, which originally was a march played by a bass drummer, a cymbal player, and a snare drum player. The second line is now internalized by Earl Palmer, Herlin Riley, and Johnny Vidacovich, people like that. You know Baby Dodds played the second line, and you can trace it right up to Tony Williams.

So I give my students the names and they search out the players, including the young cats like Greg Hutchinson, Ralph Peterson, Jeff Hirshfield, Marvin Smith, Jeff Watts, and Bill Stewart. They all have records out where they're playing their version of the second line.

What I've found is that the bass drum part varies in cultures. The variation of the bass drum, I realized, matches West Indian music—all those island musics like reggae, calypso, beguine. And it's absolutely the same rhythm as the Cuban rhythm. It relates identically from the West Indian to the Cuban to the Brazilian. The popular Brazilian term for it now is the baiao. Who knows how many names they must have for it in Africa? And we're just talking about one rhythm.

The point is that what makes a rhythm you play groove is not that you're approximating a record, but that the groove is *correct* from what was played centuries ago in Africa. It's a rhythmic significance that's built on this heavy intelligence. Over centuries of playing they've come up with something that is so correct that when you play it accurately, based on the history, people are going to respond euphorically. We call it swinging or grooving. It makes people move no matter what.

KM: And that's why it's universal.

BH: Right. If you put that with drumming, from African to Indian drumming, you've got the intuitive and the intellectual based on the same fact.

You can hear that as a foundation for any drummer, funk or bebop. It makes you also realize that the younger bebop cats are not playing the bass drum. The patterns are there for a reason, they didn't originate with Harvey Mason or Steve Gadd on

"Aja."

KM: Elvin Jones wallops the bass drum.

BH: Max, Art Blakey, Philly Joe Jones. Now, with people from different cultures all playing the drumset, you can hear what makes the music swing—or not swing.

KM: So why aren't the young guys playing the bass drum?

BH: They think it's rock 'n' roll, not realizing that the rhythmic reason for this is to make people feel good. On the highest level you actually heal people, both physically and psychologically. It makes people happy and it makes them move. That's the purpose of drumming in the first place. The dance. That's the point of anyone playing the drums.

KM: And what's next?

BH: The next step—and this is all my hypothesis—is metric modulation. The next innovator will be fully ambidextrous and have complete knowledge of Indian music, which metric modulation comes out of. Marvin Smith is after it, and Vinnie Coliauta is in that line. What makes Dennis Chambers the drummer of today is his ambidexterity and total knowledge of South American rhythms. He's playing some deep shit, a lot of metric modulation, a lot of Latin. And that's what David Garibaldi played with Tower Of Power—all Latin hits.

Modern drummers are now more thorough in the knowledge of Latin American music. So the next innovation for me is Indian drumming, which makes Trilok Gurtu the first name. The average fusion cat now can play the fives and sevens. That was unheard of ten years ago. The next step is nines, elevens, thirteens.... "Theme For Angela" from *Mwandishi* is in thirteen.

KM: Did leaders hire you for something particular in your style?

BH: McCoy Tyner hired me because I was hip to Elvin. I think I surprised Herbie: He was more interested in my crossover ability, but it was too late by the time I brought in all the Milford and Rashied Ali stuff. The records don't reflect that, but we played it every night on the gigs. We really took it out. At a college one night, we actually played "Sleeping Giant" for two hours. People were up dancing. I used to hit the drums very hard back then.

KM: Have there ever been any lean times?

BH: When the new wave of young cats came in, plus the growth of Adam Nussbaum and Victor Lewis, I had to share the gigs. I was no longer first call for ten bands.

KM: Who were some of the bands you worked with?

BH: Mingus Dynasty, Quest, Chico Freeman, James Newton, the New York Jazz Quartet, Sonny Fortune, Joanne Brackeen, Steve Grossman, Tommy Flanagan, the Jazztet—Smitty subbed for me with them and the gig became his—Lee Konitz Nonet, Frank Foster Big Band, various small bands....

There was a downside to playing all those gigs. It drove me to drugs. Sometimes I was recording every day. And I got called for other gigs, such as Pepper Adams, Hank or Thad Jones, Woody Shaw, Buster Williams, John Scofield. The average day for me would start with a record date from 12:00 to 6:00, then I'd do a concert at Lincoln Center from 8:00 to 10:00, and then play later at a club. I was desperate and so tired. I was high all the time just to keep going.

KM: Your drag of choice?

BH: I needed cocaine because I was so tired, and I needed to play. And yet I knew I wasn't playing worth a damn, but at least I could enjoy sounding lousy. That lasted six years.

KM: What finally got you off drugs?

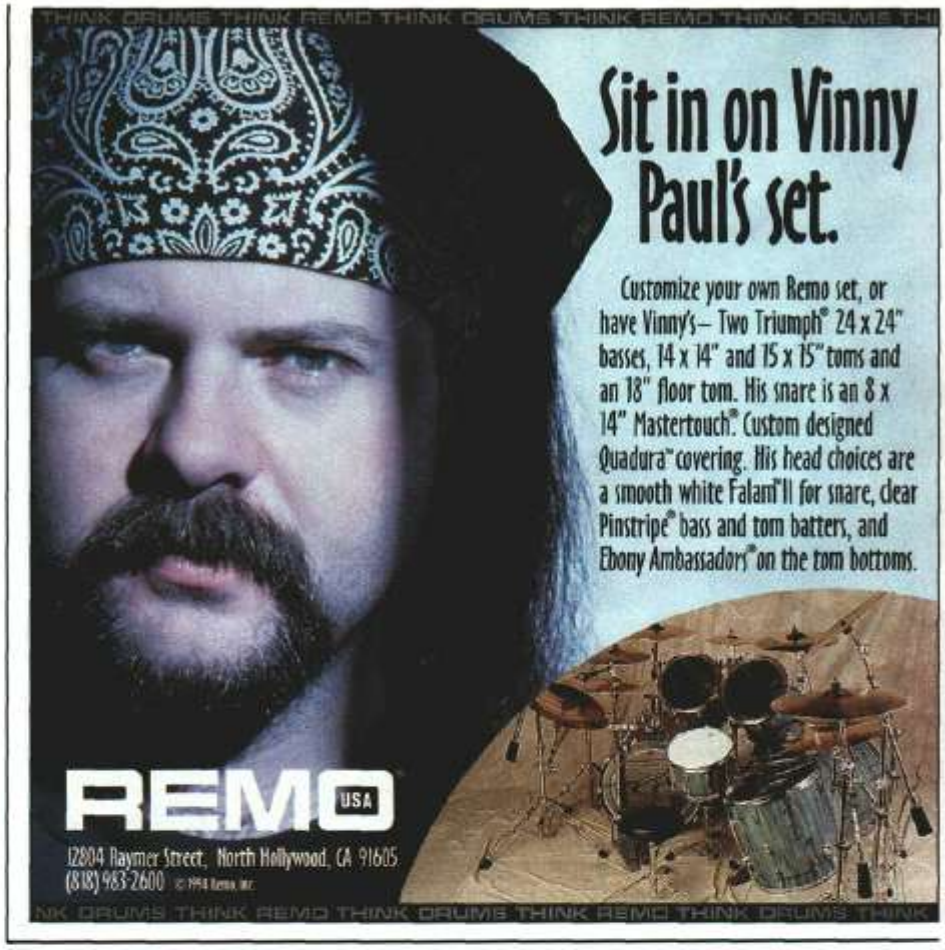
BH: The new wave of cats snapping up my work. It was depressing that all of a sudden I had to share my gigs. The people doing the hiring got tired of me not showing up and making excuses, being late all the time.

KM: Now you're back and just as busy as ever.

BH: It's on my own terms now because I told myself I would never do that again. I'm still being trapped, [laughs] Charles Lloyd's manager wants me to give up a Tom Harrell tour this summer to go out with Charles.

KM: Lloyd wanted me to ask you about your interaction with him on *The Call.* He says it was the strongest connection he'd felt since playing with DeJohnette.

BH: I did everything that he recognized. I recognized he was out of the John Coltrane/Ornette Coleman school. For him it was magic. It was the same thing that happened when I joined Herbie and Pharoah Sanders. They didn't see it coming. It was right on the bullseye.



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KM: How are you able to give them exactly what they want?

BH: I'm familiar with the situation. DeJohnette was Lloyd's favorite, and I'm influenced by Jack. I knew Jack when he was a piano player. Anything Lloyd did with Jack I already knew. Tony and Herbie pushed Miles into fusion, but Charles was already there.

Charles helped me discover the connection between South American music and the drumset. If we've got rock and funk as dance music, what kind of dance-folk music do they have in Greece? If it makes them dance and swing, it's the same euphoria. Or in gamelan music, or Korean music, or Indian music. They're dancing.

KM: Where do those soaring buzz rolls that you play come from?

BH: Art Blakey, but he would always conclude it with a cymbal crash. Tony would do it with single strokes but not conclude it, he'd leave it empty.

KM: Was playing with Joe Lovano a hard gig?

BH: Lovano surprised me. His shit is so much "outer" than I expected, I was surprised we were going in that direction. He's coming from a Coltrane/Ornette thing. I was surprised when he handed me tapes of stuff he'd done with Ed Blackwell and Paul Motian, who is a very loose drummer. By "loose" I mean a little more dense, but still grooving. Girls are always slightly behind the beat, but in the pocket. Watch them snap their fingers to the beat. They're sitting on it. It's what Gadd and Chambers are masters at. How come the shit never slows down? It's putting it more in the pocket—being flexible but laying it farther back to where you have to catch it.

KM: You seem to be very happy with where your playing is at now.

BH: Only in that I'm getting a chance to do more of what I originally wanted to do in the first place. My own band is set up around that. I'm not locked in one bag. If I want to play funk for two bars, no one will say anything to me about the third and fourth bar. And I'm obviously studying Dennis and Vinnie. Chasing it like a fire engine. I just want to do it where it's musically appropriate instead of something that you just do because it's hip. Maybe I'm fooling myself. I consider myself to be a creative artist using all the contemporary tools.

KM: What about drums and cymbals?

BH: I still endorse Pearl drums and Zildjian cymbals. I wouldn't know what to do in Mannys. I'm lucky enough to get everything from the factory. I'm very happy with these new Pearl *Masters Custom* drums. They really project. I like small drums—they provide me with a more melodic way of playing. As for cymbals, I want as dark a cymbal as I can get and still hear the tip on the cymbal. I want the spread. What makes the cymbal bright is my attack, and it must have a stick sound. On the Charles Lloyd record *[Billy gets up and puts on Lloyd's* The Call], you can really hear the cymbals. [ECM label head/producer] Manfred Eicher loves to record the cymbals. He loved me because with Charles I play a lot of cymbals. I was able to play a lot of space. *[The record starts with Billy's cymbals, rolling, articulating the time under Lloyd's cresting sax lines.]* Think of this part like double-time with metric modulation against that. I'm grooving, not just rolling aimlessly.

KM: It sounds like the wind.

BH: That's what Joao Gilberto used to tell me: "Play like the wind, play like rain." Miles said the same thing. "Start everything on 4 and don't finish nothin'." I heard that from many different sources.

How you resolve something is the key. You resolve it, but don't conclude it in a logical way. Find something else hip to play. You're concluding it, but in a more abstract way. That's what all the geniuses did. Even if you don't recognize the thing itself, you observed the flow of it.

KM: Is this understood intuitively?

BH: Most people don't understand it all. They enjoy it. Gilberto's explanation to play a bossa nova was to play it like "the rain." What does that mean? I was playing with DeJohnette at his house once—he was on piano—and he said to respond on the drums to what he was doing, but do so in an abstract way. After a while you start to understand what these people mean.

KM: Do you practice now?

BH: I hate it when people say, "I just practice in my head." It's more than that. Occasionally I get the joy of playing on a practice pad, just for touch, just for the memory of that meditation you get into when you practice. So I carry a pad with me. Practicing rolls and other things to me

is almost like getting a message. A guy told me once that a drummer's double-stroke roll is like a trumpet player's long tone.

KM: You had no formal training, but now everybody comes out of school.

BH: Nobody comes off of the street anymore. People forget that European classical cats were improvisers first. Bach, Brahms, all of them. Wynton Marsalis is headed for that. So instead of one John Coltrane, we have two thousand Michael Breckers.

KM: Tell me about your drum choirs.

BH: Well, a lot of drummers know patterns, like a Weckl pattern, or "Fifty Ways To Leave Your Lover," or a Dennis pattern, but these drummers don't make music. The patterns are advanced but these students don't know about chord changes or form. I have them investigate the twelve-bar blues and AABA forms. That's the American song form that just about everything is based on.

I'll take thirteen students and have them play in unison, maybe playing something like the head to "Scrapple From The Apple" using rudiments, accents, anything I can think of. I'll have them play other sections in the style of different players, maybe some Elvin, some Philly Joe, Max, Vernell Fournier. I organize it all into different forms, so the students are getting a few different concepts out of it. Plus, we're talking thirteen guys on drumset—it's fun. This is all worked out on the blackboard according to form, so everyone knows how and why it works.

KM: What other types of things do you teach?

BH: I ask students questions, I'll see if they can keep time, how they hold their posture, if they understand form. I keep mentioning form because it's so important. There are students of mine who can transcribe shit from Pluto but not know the form of the songs. How can you be a studio player and not know form?

KM: With all of the experience you've had and all the gigs that you've played, is there any particular performance that stands out in your mind?

BH: Well, there is a session that stands out in my mind because of the circumstances around the session. It was for the *Amethyst* record date. I hadn't touched a set of drums—except for teaching occassionally—in nine months. I left New York in July of '91 to help my mother, who was very ill. I flew up and made the record in June of '92, which was two months before my mother died.

I'd never gone that long without playing before. The group had postponed the record date three times because my mother was so sick. When we finally did get to record I thought we'd be recording material from our last gigs, but it turned out that the cats had written new material, most of which I'd never heard before.

Between having new material to play, not having played in nine months, and thinking about my mother, I didn't think this date was going to be happening at all. But the music came off like I had been playing all the time. The band was great. They gave me energy I didn't know I had. I was so moved. I had tears in my eyes because the magic was there.

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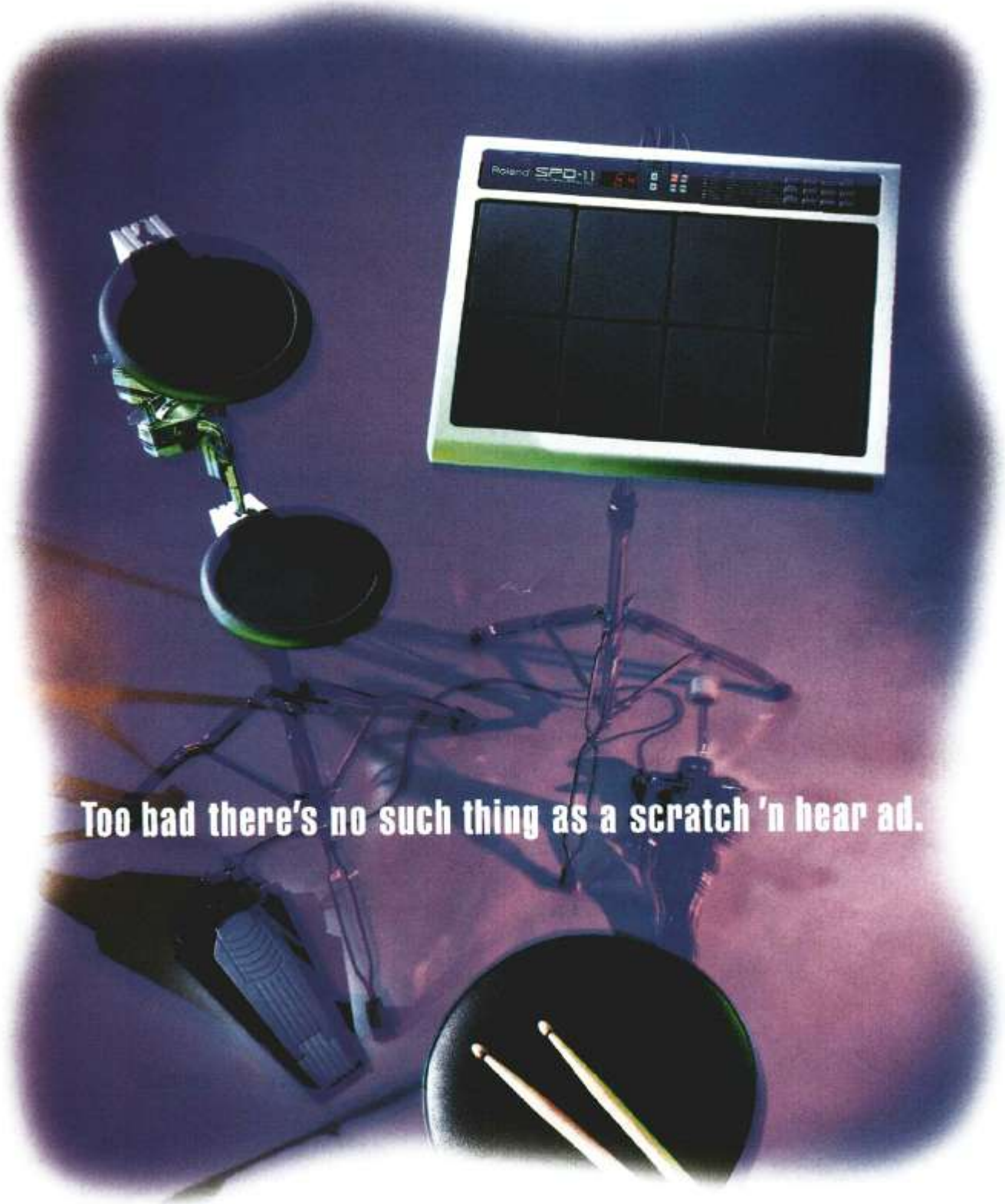

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Yes's Alan White Talk

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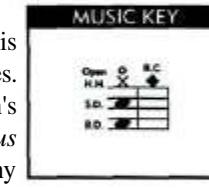
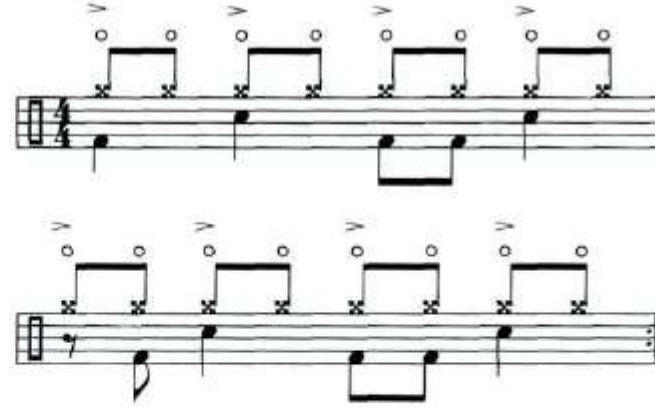
"The Calling"



Progressive-rock veteran Alan White still manages to keep his drumming interesting, even after more than twenty years with Yes. On *Talk* (Victory Records), the band's most recent release, Alan's playing has simplified just a bit, which helps make the *enormous* drum sound on this record even more present. The other noteworthy drum element is Alan's loose and confident attitude in regards to stretching out: His parts and fills have a spur-of-the-moment feel to them, which adds a lot of excitement to the tracks.

You can hear Alan's huge drum sound on "The Calling," where he plays the following simple beat (laying it right in the pocket) during the intro and verse sections, allowing the track to breathe.

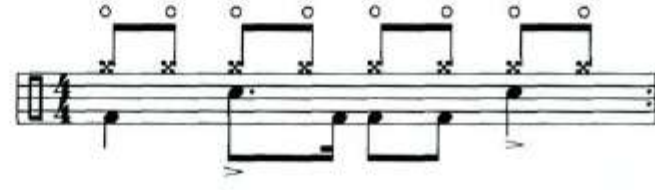
(quarter note = 120)



"I Am Waiting"

On this very dynamic tune Alan plays the following beat from the introduction and chorus sections at *a fortissimo* volume level.

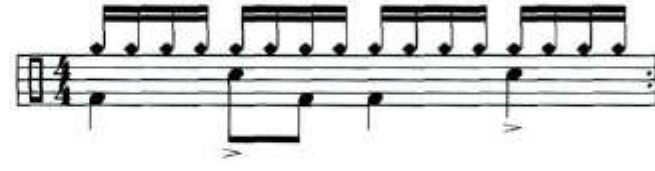
(quarter note = 96)



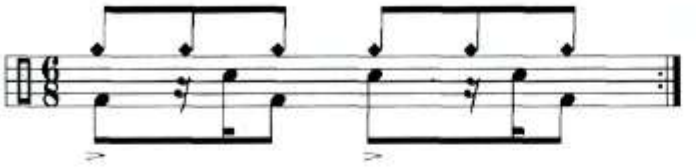
"Real Love"

This beat is from the chorus section of the tune, and features Alan laying into the 16th-note ride cymbal pattern.

(quarter note = 80)



"Where Will You Be"
On this particular tune the drums are low in the mix, while the conga-sound part is rather up-front. The following 6/8 drumset beat is played during some of the verse sections.
(dotted-quarter note = 72)



"Endless Dream" (Silent Spring section)
This track recalls some of the more involved playing of early Yes. Alan tears through the 5/4 section of this tune, playing variations of the following two beats. It gives you a glimpse of the kind of advanced playing Alan is capable of.
(quarter note = 138)

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The Music Of Southwest Louisiana

by Mitch Marine

Louisiana is rich in cultures from many parts of the world, so it's not surprising that the music from that region is unique.

Southwest Louisiana has two musical styles—Cajun and zydeco—both originating from a mixture of French, German, Spanish, African, and Native-American people. Cajun music is the traditional music of the white Cajuns, and zydeco is the traditional music of the black Creoles.

The Cajun culture started around 1764 when the Acadians (French settlers) came to Louisiana after being driven out of Nova Scotia by the British. The roots of zydeco go back to the slave trade, which was responsible for bringing blacks from the Caribbean, the west coast of Africa, and Haiti. This combination of black cultures was the beginning of the Creole culture. The French tradition of the Acadians served as a base for Cajun music and gave a language and specific lyrics to zydeco. The African tradition of the black Creoles served as a base for zydeco, and gave rhythm, syncopation, and improvisation to Cajun music.

Because both white and black cultures lived, worked, and partied side by side, both styles share many similarities, including the French language, basic grooves, and basic instrumentation. But there are also very specific distinctions. The quickest and easiest way to explain the musical differences might be the following: Today's Cajun music is influenced by country western, bluegrass, and hillbilly music, while today's zydeco is influenced by R&B, blues, soul, funk, and gospel.

It is the drummer's job to be able to know all the styles mentioned above as well as the Cajun and zydeco grooves. The difference in instrumentation is the fiddle in Cajun music and the frottoir (metal washboard) in zydeco music. We will be looking at examples that on paper are interchangeable between both styles, but it is the feel and emotional differences that must be learned through listening and understanding.

The first five examples are of an older-style zydeco and Cajun groove. The snare drum is doing a train-type groove with syncopated accents similar to what the rubboard player is playing. A zydeco drummer would play this more loose and funky, while a Cajun drummer might play more tight and crisp.

Play the 8th notes straight, then play them with a swing feel. Also try buzz-rolling the non-accented notes. The bass drum follows the bass player, generally playing on all the down beats in zydeco, 1 and 3 in Cajun music. (The tempo for these would range anywhere between quarter note = 190-240.)

The next examples show newer versions of Cajun and zydeco beats. The groove between the bass and snare drum needs to be rock-solid, but the right hand can mix things up a bit. The right-hand patterns are generally played on the snare drum, hi-hat, or ride, but they sound good on any sound source, so experiment.

An exercise I used to help develop independence is to play the bass, snare, and hi-hat parts as written above while playing through Ted Reed's *Progressive Steps To Syncopation For The Modern Drummer* (pages 29-44) with the right hand.

These next examples are the same patterns from above but in 12/8, with the last one being a variation.

Finally, let's take a look at the Cajun and zydeco waltz. The first right-hand pattern is what is played most often, but try mixing in the second pattern with the first. (The tempo on these could range between dotted quarter = 110-120.)

The musical examples shown are just one part of the equation to understanding Southwest Louisiana music. The other part is listening to as much of the music as possible. I recommend buying any of the recorded works you can find. Some of the artists I would recommend include Clifton Chenier, Boozoo Chavis, Zachary Richard, Beau Jaque, Terrance Simien, John Delafose, Buckwheat Zydeco, Beausoleil, Chubby Carrier, Michael Doucet, Wayne Toups, C.J. Chenier, and Dewey Balfa.

I also highly recommend attending some or all of the festivals listed below. This is where you can not only sample the music, but also the culture as well.

Festival de Louisiana: Lafayette, LA, (318) 232-8086 (held the last full week in April).

The Original Southwest Louisiana Zydeco Music Festival: Plaisance, LA, (318) 942-2392 (held the Saturday before Labor Day).

Festival de Musique Acadienne: Lafayette, LA, (318) 232-3739 (held the third weekend in September).

Crawfish Festival: Breaux Bridge, LA, (318) 332-6655 (held the first full weekend in May).

The New Orleans Jazz And Heritage Festival: New Orleans, LA, (504) 522-4786 (call for dates).

Mitch Marine was the drummer for nine years with Brave Combo. He's also recorded and toured with artists like Terrance Simien, Sara Hickman, MC 900 Foot Jesus, and the Andy Timmons Band.

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by Mark Griffith

Photo by Ebet Roberts

No jazz drummer working today is more in demand than Billy Higgins. His musicality, taste, pulse, and versatility are truly what jazz drumming is about.

Higgins first gained wide recognition in 1957 as a result of his playing on Ornette Coleman's first record, *Something Else.* His spirited support of Ornette's loose soloing was tight, very direct, and to the point. For more examples of this support, listen to Ornette's outstanding *Change Of The Century.* Later, Higgins played in the Ornette Coleman Double Quartet, a band with two drummers (the other being Billy's close friend Ed Blackwell). This group recorded the pivotal and controversial *Free Jazz.* Blackwell had a great influence on Billy Higgins; in fact his approach to the drums, his patterns, and his round, bouncy sound can still be heard in Higgins' playing today. Sonny Rollins' *On The Outside* is another excellent example of Higgins' playing in an avant-garde setting. However, this record consists of all standard compositions, making it much more accessible.

Later in the '60s, trumpeter Lee Morgan called on Higgins to record *The Sidewinder, Combread, Search For The New Land, The Gigolo,* and *The Rumproller.* Morgan's bluesy compositions often featured a unique groove that is, and always will be, signature Billy Higgins. This infectious, straight-8th, boogaloo bossa nova looks quite simple on paper, but it must be heard in a musical context to be fully appreciated. Higgins used this groove on the songs "Cornbread" and "Yes I Can, No You Can't," among many others. Also listen to Higgins' sensitivity (on the ballad "Ill Wind"), his musicality (on the drum feature "Our Man Higgins"), and his "normal" bossa nova groove (on the classic "Ceora").

On the two takes of the 3/4 "The Gigolo," the dotted quarter-note accentuations that easily modulate into 4/4 become very strong. This is something that occurred a lot in the John Coltrane Quartet with Elvin Jones. (Listen to any live version of "My Favorite Things.") However, Higgins treats this transition differently, remaining strong without being loud, overbearing, or forceful.

All of these selections come from Lee Morgan's two great records *Combread* and *The Gigolo* and are great examples of the complete Billy Higgins. Also listen to Hank Mobley's *Dippin',* Thelonious Monk's *Live At The Blackhawk,* and Herbie Hancock's *Takin' Off.* With Monk, Higgins really finds a common ground between the cool West Coast feel and Monk's inventive bebop interpretations and compositions—and the music prevails. On *Takin' Off* the "Billy Higgins beat" complements the original version of Hancock's classic "Watermelon Man" perfectly.

Saxophonist Dexter Gordon also benefited from Higgins' sensitivity and support on his recordings *Go, Gettin' Around,* and *A Swingin' Affair.* It is no coincidence that *Go* is considered by many as *the* Dexter Gordon recording. The warmth and passion that begins with Dexter's saxophone sound and tone is echoed by Higgins' touch on the drums—especially on the compositions "Cheesecake" and "Love For Sale." Billy Higgins listens as well as anyone ever has. He detects the subtle differences between soloists and always brings them to the forefront. Higgins brings out the best in everyone he plays with, and he makes the people he is supporting feel like they can play anything.

Billy is also one of the few drummers who can put the intensity on high and still keep the dynamics of the music very low. This touch is never more obvious than when he plays in a piano trio. Higgins has played on trio records with many of the best pianists. However, we will focus here on only two: bassist Ray Drummond's *The Essence* and Hank Jones' *The Oracle.*

Although the musicians are almost the same on the two recordings, the outcomes are very different. *The Essence* is a quiet record; yet though very few notes are played, a lot of music is produced. The drumming features minimalistic brushwork, with a

large number of quarter notes being played on the ride cymbal (as opposed to the traditional ride pattern). A great deal of Higgins' comping is with his hi-hat (a 13" top and a 14" bottom). But pay attention to the different tones that he gets from his snare drum when he does use it for comping—sometimes pressing the stick into the head (producing a pointed, muted sound), sometimes playing buzz strokes for longer sounds. Listen to "Mr. Higgins Suh," featuring Billy's melodic drumming as a part of the form. It is a restrained—but nonetheless brilliant—drum feature.

The Oracle lets loose, with a more open concept of swing. The standard "Beautiful Love" rings with beauty, while on "Blues For C.M." Higgins really plays the blues, with lots of shuffling triplets and New Orleans-influenced drum cadences. *The Oracle* is a great record, an unrecognized classic.

Both *The Essence* and *The Oracle* are sonicly wonderful, meaning that you can hear the pure, natural, and clear sound of Billy's drums and cymbals. Notice also Billy's feathering of the bass drum; he is a master of this and the piano trio is the perfect setting to observe this lost art. You can hear Higgins playing in other piano trios on *Up Front* by David Williams, *Among Friends* by Cedar Walton, and Rob Schniederman's *Smooth Sailing.*

The pianist that Billy is most often paired with is master accompanist Cedar Walton. This began with Eddie Harris's funky, classic recording *The In Sound.* On this record you hear Higgins letting the plush richness of Walton's chords and voicings influence his comping rhythms and sounds. (Check out "Freedom Jazz Dance" and "Love For Sale.")

Higgins and Cedar Walton have teamed with some of the world's best bassists (including Sam Jones and Ron Carter) to form a few of the most popular rhythm sections ever. You can hear them paired on recordings such as Walton's *Cedar Quintet, Quartet, Trio* and *As Long As There's Music,* the Timeless All Stars' *Timeless Heart, It's Timeless,* and *Time For The Timeless All Stars,* and Eastern Rebellion's *Simple Pleasure, Mosaic, Eastern Rebellion,* and *Eastern Rebellion 2.* Eastern Rebellion's self-titled album is exceptional. Listen to the funky Latin groove laid down with Sam Jones on "Bolivia," the odd-meter swing of "5/4 Thing," the plush "Naima," and the classic "Mode For Joe."

Higgins also plays on Joe Henderson's *Mirror Mirror* with pianist Chick Corea, and on George Coleman's *My Horns A Plenty* with pianist Harold Mabern. Listen to the way these three very different pianists influence Higgins, and how he responds to those influences.

Recently Higgins supported Joshua Redman's *Wish,* with guitarist Pat Metheny. This record was somewhat inspired by the Pat Metheny recording *Rejoycing*—an outstanding record highly influenced by Ornette Coleman's music and a perfect example of combining taste, freedom, and musicality. Another record with a distinctly Ornette Coleman feeling is Anthony Cox's *Dark Metals.*

In watching Billy Higgins you see, hear, and feel tradition. And his persistent smile is proof that if you are respectful and good to the music, the music will be good to you.

Tracking Them Down

Here's a list of the albums mentioned in this month's column, including label and catalog information. Following the list are several sources you might want to check for hard-to-find releases.

Ornette Coleman: *Something Else,* Contemporary OJCCD 163 2; *Free Jazz,* Atlantic SD 1364 2; *Change Of The Century,* Atlantic 81341. **Sonny Rollins:** *On The Outside,* Bluebird 2496 2 RB. **Lee Morgan:** *The Sidewinder,* Blue Note 7 84157; *Cornbread,* Blue Note 7 84222; *Search For The New Land,* Blue Note 7 84169; *The Gigolo,* Blue Note 7 46428; *The Rumproller,* Blue Note 7 46428. **Hank Mobley:** *Dippin',* Blue Note 7 46511. **Herbie Hancock:** *Takin' Off,* Blue Note 7 46506. **Thelonious Monk:** *Live At The Blackhawk,* Contemporary OJCCD 305. **Dexter Gordon:** *Go,* Blue Note 7 46094; *Gettin' Around,* Blue Note 7 46681; A *Swingin' Affair,* Blue Note 7 84133. **Ray Drummond:** *The Essence,* DMP CD480. **Hank Jones:** *The Oracle,* Emarcy 846 376 2. **David Williams:** *Up Front,* Timeless SJP 240. **Rob Schniederman:** *Smooth Sailing,* Reservoir RSR CD114. **Cedar Walton:** *Among Friends,* Evidence BCD 220023; *Cedar Quintet, Quartet, Trio,* Contemporary OJCCD 462; *As Long As There's Music,* Muse 5405. **Timeless All Stars:** *Timeless Heart,* Timeless CDSJP 182; *It's Timeless,* Timeless CDSJP 178; *Time For The Timeless All Stars,* Early Bird EBCD 101. **Eddie Harris:** *The In Sound,* Atlantic R2 7151 5. **Eastern Rebellion:** *Simple Pleasure,* MusicMasters 65081; *Mosaic,* MusicMasters 650732; *Eastern Rebellion 2,* Timeless SJP 106; *Eastern Rebellion,* Impulse MCAD 33102. **Joe Henderson:** *Mirror Mirror,* Verve 314 519 092 2. **George Coleman:** *My Horns A Plenty,* Verve 314 511 922 2. **Pat Metheny:** *Rejoycing,* ECM 817795. **Joshua Redman:** *Wish,* Warner Brothers 45365. **Anthony Cox:** *Dark Metals,* Antilles 314510853.

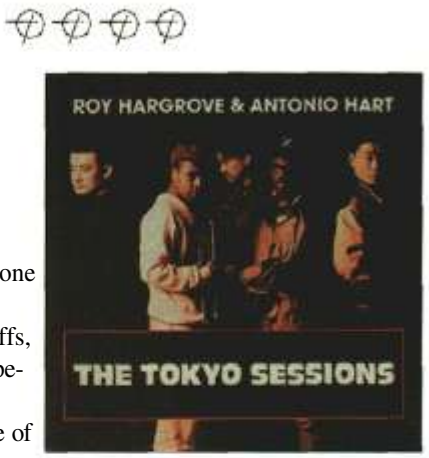
Tower Records Mail Order, (800) 648-4844; J & R Music World Mail Order, (800) 221-8180; Audiophile Imports, (410) 628-7601; Third St. Jazz and Rock, (800) 486-8745; Rick Ballard Imports, P.O. Box 5063, Dept. DB, Berkeley, CA 94705; Double Time Jazz, P.O. Box 1244, New Albany, IN §7151.

RECORDINGS

ROY HARGROVE AND ANTONIO HART

The Tokyo Sessions

(Novus01241)



Masahiko Osaka: dr
Tomoyuki Shima: bs
Roy Hargrove: trp
Antonio Hart: al sx
Yutaka Shiina: pno

On these two albums—one recorded in Tokyo, the other in Englewood Cliffs, New Jersey—two competent, studied Japanese drummers support some of America's finest young hard hoppers.

The Tokyo Sessions is perfectly executed "classic" jazz. Choosing timeless compositions, the group (a Japanese rhythm section with Hart and Hargrove) play with impressive knowledge and maturity. This could be the textbook for aspiring jazzers worldwide. Everyone solos with grace and wit, and each tune is a jewel—like a homage to '50s and '60s jazz.

Osaka is an energetic drummer with a tight cymbal beat. A great technician, he plays everything well, whether adding lithe snare drum brush trills to a bossa section ("Alone Together") or sticking a funky New Orleans parade march ("Straight No Chaser"). His only foible here is a clumsy Afro-Cuban beat on "Lotus Blossom," where he belly-flops the rhythm, then kicks the tempo up about ten notches. Overall, though, he's an outstanding drummer.

VARIOUS ARTISTS

Good Fellas 2

(Evidence 22077)

Yoichi Kobayashi: dr
Philip Harper: trp
Vincent Herring,
Mark Gross: al sx
Stephen Scott,
Tardo Hammer: pno
James Genus: bs

Good Fellas 2 lacks *Tokyo Sessions'* cohesiveness and choice of material, and probably its recording budget. It's more of a "cash and carry" session, with the group playing their own compositions with easy swinging results. The story here is one of Harper and Herring, both with established solo careers, now returning to Kobayashi's group, where they began as Manhattan street musicians. The performances are pleasant, if a bit routine.

Kobayashi is also the producer here, which may account for his de-emphasis on the drumming. A more traditional player in the style of Art Blakey, he prefers a simple, visceral approach compared to Osaka's technical fluidity.

While these drummers lack the distinct personalities of their American counterparts, they are equal to them in technique and reverence for the music. They can only get better.

• Ken Micallef

CHARLIE HUNTER TRIO

Charlie Hunter Trio

(Prawn Song/Mammoth Records MR0066-2)

Charlie Hunter: gtr
David Ellis: sx
Jay Lane: dr

The Charlie Hunter Trio has San Francisco's new groove jazz scene buzzing, and the blowing is hot on their debut, right from the tantalizing opening moments of "Fred's Life." Drummer Jay Lane was the drummer in Primus prior to Tim "Herb" Alexander, and Primus bassist Les Claypool helped get this band on several Lollapalooza shows last summer before signing them to his Prawn Song Records. Lane's funk swings syncopated and loose, and he turns things around with a playful ease on "Funky Niblets." He plays the Latin-tinged "Dance Of The Jazz Fascists" with flair and strength (locked in with conga guest Scotty Roberts), and his more straight-ahead stickwork on "Rhythm Comes In 12 Tones" is smooth and artistic. Hunter's playing evokes the psychedelia of Headhunter and P-Funk guitarist Blackbyrd McKnight, and he keeps a nice bottom foundation going on his seven-string ax as well.

The Charlie Hunter Trio (along with Josh Jones Jazz Ensemble, Alphabet Soup, Eddie Marshall Hip Hop Jazz, and several other groups) can also be heard on *The Up & Down Club Sessions,* a live CD released from one of San Francisco's premiere hip hop jazz clubs, the Up & Down Club ([415] 626-2388), in 1993. *(Prawn Song Records, 3470 19th St., San Francisco, CA 94110, Distributed by Mammoth Records, Carr Mill, 2nd Fir, Carrboro, NC 27510)*

• Robin Tolleson

ENTOMBED

Wolverine Blues

(Earache/Columbia CK57593)

Nicke Andersson: dr, gtr
L-g Petrov: vcl
U Cederlund: gtr, perc
Lars Rosenberg: bs
Alx Hellid: gtr

This isn't typical death metal fare. Double-kick drum rolls aren't coming at you a mile a minute—if at all—and the vocals are actually bearable. In fact, beyond the name, Entombed is more reminiscent of vintage Black Sabbath than anything resembling modern day skull duggery.

In that vein, Nicke Andersson's drumming hearkens back to Bill Ward stylistically as well as sonically. Everything's tuned down here, even the drums.

Despite the sludge, though, there are real musical underpinnings here. Andersson deftly juggles feels and moods during cuts such as "Rotten Soil" and "Demon," while managing to avoid any severe or distracting swings. It's a credit to the overall approach by Andersson, who wrote the lyrics and music to more than half the record. By any measure, it's a heavy record. But it's more than that—it's accessible death!

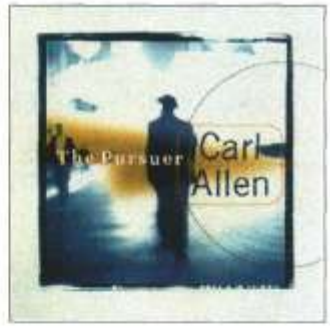
• *Matt Peiken*

CARL ALLEN

The Pursuer

(Atlantic Jazz-82572)

Carl Allen: dr
Vincent Herring: al sx
George Coleman,
Teodross Avery: tn sx
Marcus Printup: trp
Ed Simon: pno
Ben Wolfe: bs
Steve Turre: tbn



Like the great Art Blakey before him, Carl Allen is the embodiment of swing. A consummate bandleader, he is also an accomplished composer who orchestrates with aplomb from behind the kit, never allowing his ego to get in the way of serving the music. Formerly a sideman to jazz greats like Freddie Hubbard, Jackie Maclean, and George Coleman, Allen has recorded four albums as a leader in Japan, introducing such rising young stars as trumpeters Roy Hargrove and Nicholas Payton. *The Pursuer* represents his long-awaited major label debut Stateside.

Once again, in the nurturing tradition of Art Blakey, Carl introduces some promising new talent in trumpeter Marcus Printup and tenor saxophonist Teodross Avery. He provides a loose shuffle groove (a la Blakey's "Blues March") behind the two on Avery's "Each One, Teach One," tossing in a cool little cadenza at the tag. And he gives them both room to stretch on the urgent swinger "My Brotha."

Carl, who clearly loves the drums, turns in a drumistic tour de force on the moody "Preference Or Conviction," exercising finesse and ultimate control while exploring melody and dynamics on the kit. He cleverly turns the traditional spiritual "Amazing Grace" into a Horace Silver-styled funk number. And his swinging title cut is firmly rooted in the Jazz Messengers mold while his rendition of Wayne Shorter's "Pinocchio" makes dramatic use of stop-time devices and silence, cued by his authoritative accents.

Allen is particularly strong as an uptempo timekeeper, a function he performed on a nightly basis in Jackie Maclean's fiery, bop-flavored quintet. But in more laid-back settings, like his own "Hidden Agenda," you can really savor Carl's sly, understated stickwork on the snare. And his elegant brushwork, a crucial part of pianist Benny Green's trio, sets just the right mood on his lovely ballad "Alternative Thoughts."

This is one drummer whose ears and arranging skills match his chops.

• *Bill Milkowski*

PROFESSOR LONGHAIR

'Fess: The Professor Longhair Anthology

(Rhino R2 71502)

Professor Longhair: vcl, pno
Al Miller, Earl Palmer,
John Woodrow, Charles Williams,
John Boudreaux, Smokey Johnson,
Shiba, John Vidacovich, David Lee,
Joseph "Zigaboo" Modeliste,
Freddie Staehle: dr
Plus many notable New Orleans sidemen

The real deal, a true Crescent City local legend, Professor Longhair helped forge the unique feel of New Orleans R&B. Mixing blues, boogie woogie, rumba rhythms, and a second-line street-heartbeat, Fess' sound embraced the dance halls, churches, streets, and bars of his home town. His rolling, sinuous groove was a

SIGNIFICANT OTHERS

DENNIS CHAMBERS breaks out some heavy swing chops on John McLaughlin's *Tokyo Live.* **TROY DAVIS** swings a quintet plus strings on Terence Blanchard's lush, beautiful *Billie Holiday Songbook.* **LARANCE MARABLE** shows grand finesse and taste on Charlie Haden/Quartet West's melodic, haunting homage to golden-age Hollywood, *Always Say Goodbye.* **CINDY BLACKMAN** reveals her bebop heart and Tony Williams influence on her third Muse release, *Telepathy.* **JEFF HIRSHFIELD** melodically underscores Dave Tronzo's free-bop blues slide guitar work on *Roots.* **LYRICHORD RECORDS'** *New Music Indonesia, Vols. 1-3* features some fascinatin' far eastern rhythms and arrangements.

RATING SCALE

Perfect
Excellent
Good
Fair
Poor

different animal; without drummers of a kindred spirit, it just wouldn't have flown. Appropriately, the crude, romping 1950 opening cut, "Bald Head," features Fess in a stripped-down duet with drummer Al Miller. The closer, a 1985 three-piano master jam, reveals how far Fess' polished/informal concept had come.

In between, we enjoy a thirty-year sampler of top N'awlins drummers. The mid-'50s Fess sound takes a giant stride with Earl Palmer behind the kit, a man who knew how to get the pianist's multi-influences. Later highlights include seminal Meters-man "Zigaboo" Modeliste drumming in the '70s and Johnny Vidacovich updating tradition with his youngblood '80s technique.

This 40-cut, two-CD box set (accompanied by an outstanding 36-page historical booklet) is hands-down the definitive Longhair compilation. It's a testimonial that has been a long time coming.

• *Jeff Potter*

PLIMLEY/ELLIS/ BENDIAN

Noir

(Victo cd022)

Paul Plimley: pno
Lisle Ellis: bs
Gregg Bendian: dr, vbs, perc

Hey, man, it's, like, free jazz. You know: a bunch of adults all playing different stuff real fast at the same time, pausing every once in a while when someone turns red. (That's called "phrasing.") Prepared piano, prepared vibraphone, prepared bass, recycled Sheets o' Sound. Bowing and scraping everything in the room. Really hard mallets. (Purist recording technique puts you totally *right there.)* Serial, atonal; might be both, or neither. Structure occasionally rears its ugly head in the form of short-lived walking bass lines, accidental unisons, blue shapes—the album even ends with an unresolved Spanish chord progression. They could have turned up, but, like, how gauche.

Nimble young Gregg Bendian is a colleague of Derek Bailey, Peter Brotzmann, Robert Dick, Fred Hopkins, Leo Smith, Cecil Taylor, John Zorn, and others, it says here in the meaty press kit that typically accompanies an unlistenable record. He's a *sound sculptor,* a *shaper of silence,* a creator of *sounds you can taste.* Says he's not sure what music is. No fooling. *(Les Disques Victo, CP 460, Victoriaville, Quebec G6P 6T3, Canada)*

• *Hal Howland*

VIDEOS

DAVID GARIBALDI

Tower Of Groove, Vol. 1

(DCI/CPP Media)

$39.95, 76 minutes

David Garibaldi is one of the most influential drummers of the past twenty-odd years. His work with Tower Of Power in the early '70s is still put on a plateau today by fans and emulators of funk/jazz/world beat drumset playing. Much of this adulation is due to his deep, mathematical (yet grooving) approach to beat displacement, ghost notes, and "sound levels."

So what more fitting a topic for Garibaldi's new video than a close look at his Tower drumset rhythms? Aside from a decent amount of live playing with some top-notch musicians on a few newer tunes, much of *Tower Of Groove* concentrates on David explaining and playing his parts to Tower classics like "Man From The Past," "Squib Cakes," "On The Serious Side," and "Soul Vaccination."

As usual, DCI's production qualities are first-rate, with good sound and visuals, and Garibaldi takes his reputation as an in-demand instructor firmly into the video age, with clear, concise, and helpful analyses of the topics.

Tower Of Groove is not a how-to video; don't expect step-by-step instructions on becoming a modern funk monster. What you can expect is an up-close look at the vital work of one of our greats. Aside from some helpful hints, it's mostly up to you to figure out what to do with this information—which really isn't a bad deal at all.

• *Adam Budofsky*

BERNARD PURDIE

Groove Master

(CPP Media)

$39.95, 70 minutes

Anyone encountering Bernard Purdie's personality for the first time through this video is likely to conclude that he's a lunatic, as he whoops, hollers, grunts, and sings his way through a variety of time feels and grooves, delivering his lessons with the fervor of a sanctified preacher turned snake-oil salesman. If Purdie is a bit nuts, then he's in good company, as drummers ranging from Elvin Jones to Vinnie Colaiuta have been called crazy for their otherwise unexplainable drumistic tendencies. Purdie's in-the-pocket grooves may seem quite conservative next to Elvin and Vinnie's polyrhythmic adventures, but in his own way he's just as "out there" as anyone, and a lot of the grooves we take for granted today (like the half-time shuffle Jeff Porcaro played on "Roseanna") were invented by "Pretty" Purdie. (Porcaro himself called that beat the "Purdie shuffle.")

This video isn't as "instructional" as some, in that there are no accompanying booklets with transcribed patterns, and very little technical analysis of the playing. But it is very educational in terms of revealing what Bernard Purdie is about. His demonstration of the use of ghost notes is classic, and his performances of different grooves along with a bass player provide plenty of licks and patterns just waiting to be stolen and used.

The production isn't as slick as many of today's videos, but it's good enough that you can hear and see all the little subtleties of Purdie's style that give his grooves so much personality. Ultimately, personality is what this video and Bernard Purdie are all about.

• *Rick Mattingly*

DANNY GOTTLIEB

The Complete All-Around Drummer, Vols. 1 and 2

(Homespun)

$49.95 each, $79.95 for both
90 minutes each

Danny Gottlieb is one of today's most versatile and talented drummers. He's recorded and toured with Pat Metheny, John McLaughlin, Gil Evans, and his group Elements with bassist Mark Egan. He's also got a strong academic drumming background, including a long-standing apprenticeship

with Joe Morello. All this is why it's a shame *The Complete All-Around Drummer* doesn't quite live up to its name.

To be sure, Danny covers various styles on these two videos, with lots of good, useful tips along the way. It's a particular pleasure to get an up-close look as his great hands put rudiments to their full potential around the kit. For fans of Gottlieb, *Complete...* provides a warm and fuzzy few hours with the drummer.

Unfortunately, Homespun's laid-back approach of seemingly letting their subjects set the pace hinders this particular video's stated aim. Sure, the duets with Morello and Egan are charming, and the long section on Indian rhythms is interesting. But including them doesn't justify leaving out sections on reggae, R&B, or even metal—topics that *should* have been explored in a video covering all-around playing.

These are not "bad" videos. In fact, drummers of any level could find some valuable information here. But despite its three-hour total length (the editing could have been much tighter), *The Complete All-Around Drummer* falls short.

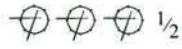
Adam Budofsky

BOOKS

CHAD SMITH

Red Hot Rhythm Method

(Manhattan Music/CPP Media)



$21.95 with cassette;
$24.95 with CD

If one word describes the funk-rock of the Red Hot Chili Peppers, that word is "infectious." This is a direct result of their incredible rhythm section consisting of drummer Chad Smith and bassist Flea, both of whom are represented in *Red Hot Rhythm Method,* the book and accompanying audio from the DCI video of the same name. The package features several Chili Pepper songs with full transcriptions and recorded versions with and without the drums tracks, allowing students to hear the original and play along while following the drum charts or adding their own licks. Some tracks feature the entire band while others feature only Smith and Flea.

The basic groove is shown at the beginning of each drum chart in both regular notation and in drum tablature, allowing students with minimal reading ability to easily pick up on the basic coordination required for the groove. This is accomplished by using a grid and dots to show which limb plays on each part of the beat.

Smith covers a variety of ideas, including warming up, how to structure a drum part, and the use of ghost notes. While this material will help students pick up many of Smith's trickier licks, he has also included "I Could Have Lied," a simple, hard-driving rock song that shows that no matter how basic a drum part may be, it can still groove.

This book holds true to its name: It is a method for rhythm that covers a wide range of material almost guaranteed to improve your groove. Besides, what drummer could resist the chance to play along with Flea?

• *Troy Williams*

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A Look At Engineered Percussion

by Rick Van Horn

Engineered Percussion produces the *Axis* line of bass drum pedals. It's the brainchild of Darrell Johnston, a drummer who combined some diverse interests—and a couple of fortuitous breaks—into an innovative manufacturing operation.

Darrell started playing drums at the age of twelve after moving to the L.A. valley from a small town in Montana. ("The culture shock was tremendous," he recalls.) He played in various bands while in junior high and high school. By the time he was nineteen, he had become a drum teacher. He enrolled in college as a percussion major, but was disappointed when he discovered that the goal of the program was to develop music teachers, not performers. So Darrell wound up concentrating on other academic interests. After leaving college, he was faced with the question of where to go with his life. "I was twenty-two," says Darrell, "and I'd been playing drums for about ten years. I realized that although I had worked hard at drumming, I really didn't have the talent necessary to make it 'big.' I figured I'd better look for something else I could depend on. So like thousands of young men before me, I went to my father and said, 'Dad, I need a job.'"

Engineered Percussion's Darrell Johnston holds a prototype of the Axis hi-hat.

Darrell went to work with his dad—himself an inventor and manufacturer—and also with a gunsmith named Clarence Revilla. "Clarence had a little machine shop," recalls Darrell. "He inspired me with the power—and the fun—of working with machines and making things. So in 1979 my dad and I decided to see if we could make any money doing contract machine work.

"When you're a contractor supplying manufacturers with machine parts," Darrell continues, "you first bid the job. Then you get the blueprints, buy the materials, produce the parts, and submit those parts to the manufacturer. If there are any deviations from the specs, the manufacturer will reject the parts, and you won't get paid. So in the first couple of years I learned how to make sure that the quality was there."

The evolution of a pedal: The all-electronic E-Pedal on the left led to the current Axis double pedal.

Then one day, an event that Darrell terms a "godsend" took place. An engineer named Joseph Smith walked into the shop. Smith had created a drilling machine that had brought him great success in the manufacturing field. He had blueprints for some parts for a new machine he was building, and he asked Darrell to make samples of those parts. Smith was so pleased with Darrell's work that he gave him the order for *all* of the parts for the machine. As time went on, Joe Smith became Darrell's mentor—helping him to acquire a state-of-the-art milling machine and teaching him more about designing component parts. More importantly, Smith got Darrell thinking about getting out of the contracting business and into developing his own products.

Then, while at a club one evening, Darrell saw a drummer playing an all-electronic setup—including some electronic trigger pedals. "When I saw the pedals," he recalls, "I thought, 'Gosh, I could make something like those in my shop.' That's how I got started building pedals. That same drummer was kind enough to send me a couple of transducers. I had no idea how they worked; he had to show me how to hook them up to the phone jacks."

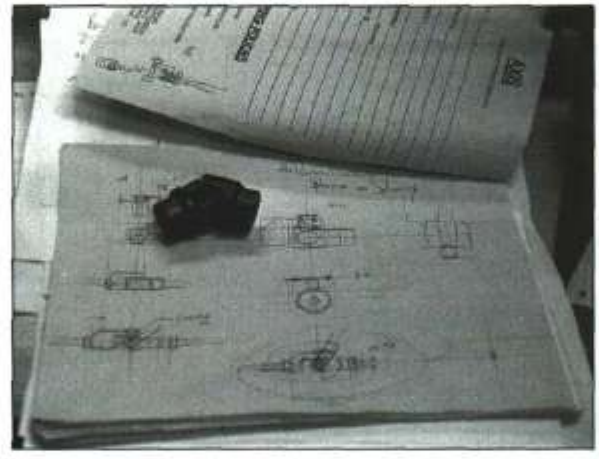
Darrell's first product was the beaterless *E-Pedal.* A radical departure from the traditional bass drum pedal design, it bore a greater resemblance to a guitar volume pedal. As Darrell explains, "I wanted to make a pedal that was as light and smooth as possible. Unfortunately, because there was no weight or resistance behind its action, most people thought it was *too* light. Drummers were *used* to that weight and resistance; it was part of their technique. Don Lombardi [president of Drum Workshop] saw my pedal one day and told me that while the pedal seemed to be pretty good, drummers wouldn't want to re-learn their skills

in order to play it. And he was absolutely right. It holds true with any technological development: If it's not user-friendly, it's not going to be successful. And, in fact, the *E-Pedal* never was tremendously successful. But at the same time, people told me that I should consider entering the acoustic market, because the electronic market was limited anyway. So I spent the next year and a half developing an acoustic bass drum pedal."

By the 1989 NAMM show Darrell had a prototype for an acoustic pedal. Again it was fairly radical: It utilized a wheel that followed a cam track under the pedal to advance the beater. "I pursued the concept for at least a year," says Darrell, "building twenty different versions of it. During that time I connected with a lot of great players for help in the development of the pedal. The final failure of that design happened one night with Tommy Aldridge at a rehearsal for Whitesnake. After the rehearsal we gave Tommy the pedals I had built. Right away I could see that it just wasn't working. Tommy was kind; he just said, 'Well, they're kinda slow on the uptake.'

"I was really heartbroken," Darrell continues, "and it was very difficult for me to take all the designs I'd worked on and throw them away. But I had involved myself with these great drummers, and at that point it was either go through with it or become the biggest joke the industry had ever seen. That was the motivation that kept me going forward. Ironically, within hours of deciding to start over, the concept for the variable drive system and features of the *Axis* pedal just popped into my mind. I had solved all the problems of variable leveraging with the cam concept of my original design; I just had to apply it in a different fashion to make a workable pedal."

Darrell built twenty of the *Axis* pedals as they are now configured. He sent one to *Modern Drummer* for review and the rest to the drummers who had helped in their development. This was around 1990. Approaching drumshops and music stores over the rest of that year generated orders for 150 pedals. "By the 1991 NAMM show," Darrell recalls, smiling, "the *MD* review of the *Axis* pedal had helped to flood us with orders. We were backlogged until the summer of 1993. We've been producing as fast as we can to keep up with the demand. We're only now at a point where our production is keeping up with the orders."



From design on paper to reality in aluminum: Darrell spent months researching and designing the universal joints for his double pedal.

The Axis hi-hat is able to tilt in any direction and still maintain its smooth and silent action—thanks to the intricate linkage system shown here.

Reluctant to let go of the idea of an electronic pedal completely, Darrell found a way to add triggering capabilities to his new acoustic pedal design. "On the original *E-Pedal,"* says Darrell, "the player stepped on a piezo transducer buried in a block of material under the pedal itself. With the *Axis-E,* the piezo is under a steel plate set in a small block mounted alongside the column of the pedal. Instead of the entire pedal stomping on it, it's struck by a spring-loaded impact pin as the pedal is depressed. The pin makes secure and accurate contact, but without many pounds of pressure behind it. Column-mounting the trigger kept the footboard and clamping area clear, kept the trigger impact from being too severe, and also gave me the opportunity to be able to offer conversion from a regular *Axis* to an *Axis-E* with just a bolt-on upgrade kit. That sort of modularity has always been one of our criteria for product design."

After the single *Axis* pedal made its mark, Darrell turned his attention toward a double version. The focus of that development was the universal joints used on the connecting axle. "I couldn't find any U-joints that really were good enough," says Darrell. "So I decided to analyze how U-joints are made and what makes them work well or not. What had proven so effective in the way the *Axis* pedals were built was that they had that smooth, zero-backlash, ball-bearing action. So in my engineering studies I started looking at how spherical shapes interface with flat and tapered surfaces. That eventually gave me the design for the U-joints that we now use."

Once the double pedal was designed, Darrell was eager to offer a version specifically for left-handed (or left-footed) players. "I really hated telling left-handed drummers that we didn't have a left-footed pedal version available," he recalls. "One day I realized that all I had to do was build a bracket to connect the drive shaft to each pedal differently, and I could offer a left-footed version without having to change any parts at all in the basic pedals."

Whether double or single, one of the most notable characteristics of *Axis* pedals is the number of component parts needed to construct them. When asked how many parts are in a single pedal, Darrell replies, "About thirty-five. The double pedal includes all the

parts for two singles, plus the components involved with the drive shaft. There are a lot of pieces involved."

All of those parts are manufactured in Engineered Percussion's machine shop. "If I had been able to afford it," says Darrell, "I probably would have gone out and gotten castings—because it's quicker to cast parts than to machine them. But in those days I wanted to keep the work in our own shop, and machining is what we do. Now the machined nature of our pedal has become our trademark."

But isn't it more expensive to make the pedals that way? "Yes," Darrell admits. "But we're now at a point where the shop is specialized at producing just these parts. In manufacturing, the more you make of one thing, the better and faster you get at it and the more cost-efficient it becomes. Since about 1991 we've been able to have enough business just doing the *Axis* pedals.

"We've always run the company on a shorter profit margin than I think most people are willing to do," Darrell continues. "And that's come about through my fear of being overpriced. But it's also a dedication to the idea that the customer deserves something that's built as well as it can possibly be. I learned from my contracting experience that an improperly made part could cost me a fortune. So quality control is a major element of everything we do. One of the great joys of my life is knowing that we give this our best and that people appreciate that."

Pedal Production

Parts for *Axis* pedals are created from metal stock in a variety of forms: extruded flat shapes, rounds, and bars. Most of the material used is flawless, dense-grain aluminum; axles, pins, and rods are cut from 12' bars of stainless steel. Any necessary machine grooves are cut on lathes. Bass drum beaters start out as 1 3/4" solid black *Delrin* (a form of hard plastic). They're saw-cut, turned on a lathe, and hand-painted. Then they're fitted onto shafts cut from hardened stainless steel stock.

"Our footboard starts out as flat stock that we have cut to size," Darrell explains. "It goes into the CNC [Computer Numerical Controlled] machining center, which is totally programmable. That's the machine that Joe Smith got me. It cuts out the contour of the pedal plate, mills in the *Axis* name, and drills all the holes necessary for attaching the footboard to the rest of the pedal."

After the parts are shaped, they're put into a "vibratory tumbler" that rolls them in a polishing medium to give them a uniform polished surface. Exceptions to that are the pedal plates and baseboards, which are specially sanded to give them a "line grain" surface. Tumbled or sanded parts are then sent out to be anodized, giving them a gun-metal gray color and providing protection against tarnish and wear. Anodized parts then return to be used in assembly.

"I want to build some fixtures in the coming year that will

Sound Advice.

It's a fact. Every time you hit your drums, whether you're practicing, rehearsing, recording or performing, unless you protect yourself you're doing irreparable damage to your hearing. So, here's some sound advice from master-drummer Terry Bozzio on how to play it safe and take care of your ears: • Don't wait until you have a hearing loss, tinnitus or other problems to protect yourself. • Put something between you and your sound; use approved hearing protection whenever you play or listen to loud music. • Have your hearing checked regularly and remember that a hearing loss is both permanent and preventable.

DRUMMING

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allow us to assemble in a more automated fashion," says Darrell, "but for the time being it's all done by hand. It's a matter of putting all the sub-assemblies and individual parts together properly, using lots of little screws. We prefer allen set screws over other fasteners because they're stronger. It's more work, naturally, to assemble the pedals this way—but we believe it results in a better product. There's nothing in our pedals that drummers can't fix—should they ever need to—out in the field with standard, non-metric, hardware-store stuff."

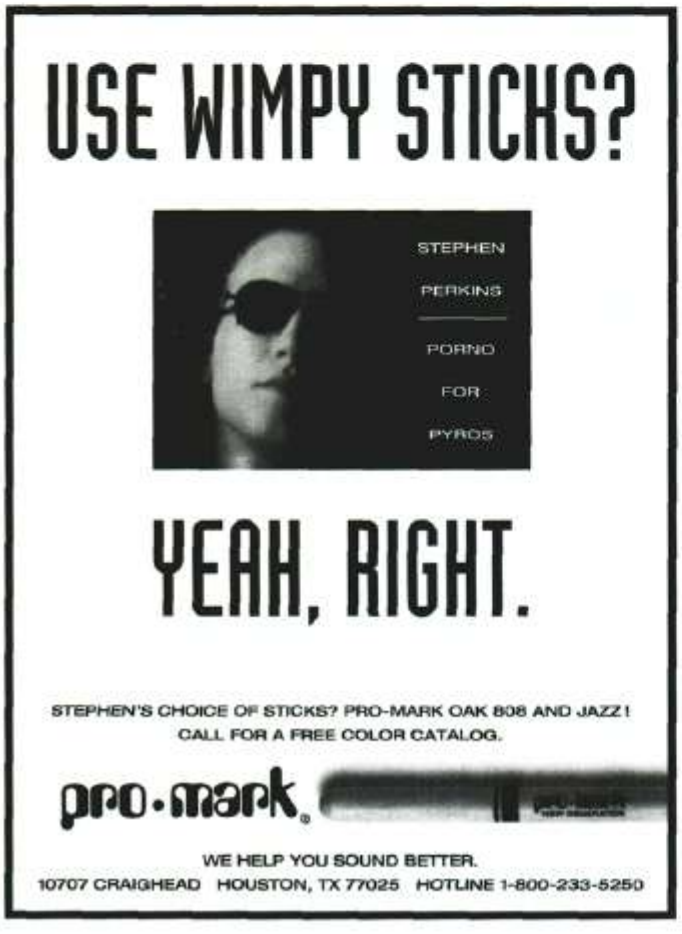
An *Axis* pedal is a very labor-intensive product. Although they are not actually built that way, if a single worker were to assemble pedals all day long by himself he could probably only turn out ten or so in a day. Current production averages about three hundred pedals per month. "It's a lot of work," comments Darrell, "and the guys here are all specially trained in the machining jobs necessary, In this kind of work, having some job variety is very important, because any one production job can get tedious. That tedium can result in a reduction of output quality. So we break things up and have everybody do a little bit of everything. That keeps the mood alittlebitbrighter."

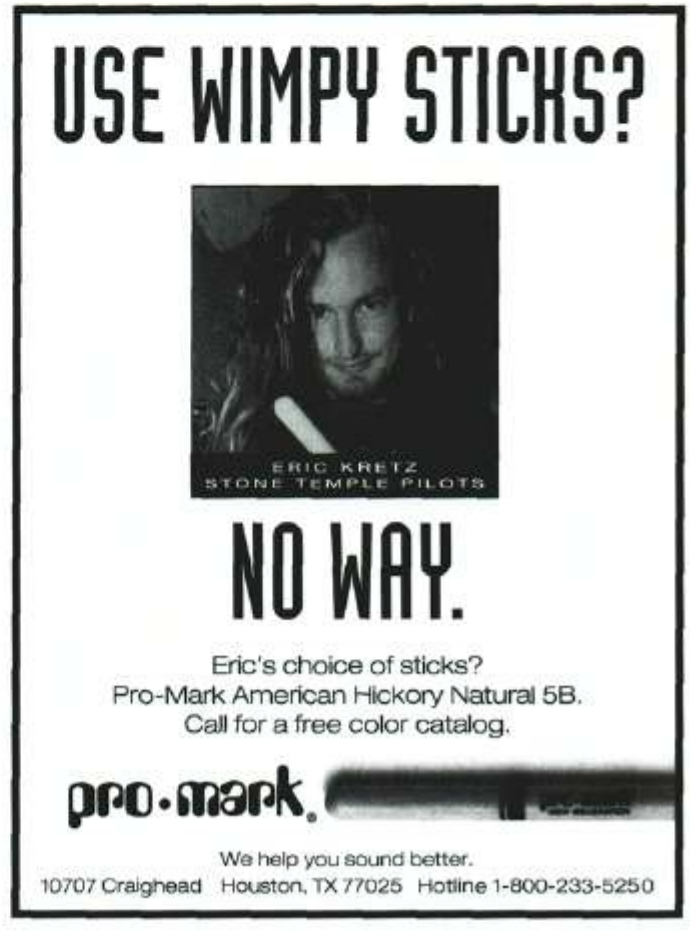
The Axis Hi-Hat

Based on the success of the *Axis* bass drum pedal, Darrell wanted to incorporate the advantages of ball-bearing action into the design for the hi-hat introduced by Engineered Percussion this past January. But while virtually all of the movement on a bass drum pedal is rotational, the most important movement in a hi-hat is back and forth (or "reciprocating"). "The problem is," Darrell explains, "that the load that you want to have reciprocate—the hi-hat pull-rod—has to be supported by rolling balls. You want those balls positioned so that the tangent surfaces offer no slop—but are still free to roll without any resistance. In essence, it's a rod sliding through a tube—but to achieve that with rolling action is not as easy as you might think."

Darrell spent the summer of 1993 studying the rolling concept. He first utilized a system of steel bearings: They worked well, but were very noisy. So he created a tube grooved with three pockets filled with *Delrin* balls. As the hi-hat pull rod moves back and forth, the balls roll up and down within their pockets, providing a smooth, quiet action. "We use two of the bearing systems in the hi-hat," explains Darrell, "one at the bottom and one near the upper end, to support the rod and keep it straight. There is no moving part on the hi-hat that isn't supported by ball bearings."

Darrell's first hi-hat prototype was essentially a remote, without any legs. But he knew he'd need to have a legged stand in order to market the hi-hat successfully. So he turned to another well-known drum-product inventor: Randy May. "I built the hi-hat around Randy's *Advanced Tripod System,"* says Darrell. "I wanted our hi-





hat to be able to tip in any direction, and the legs of the *ATS* stand are able to slide independently in order to facilitate that. It can also be used in a legless fashion simply by sliding the legs off."

In order to accommodate the tilting capability of the hi-hat, Darrell also had to come up with tilting capability for the linkage. "The motion of the footboard and the primary linkage lever is always straight up and down," says Darrell. "But the secondary connection linkage—which includes the variable drive lever—is on a universal so it can swivel. There's another universal up at the top. There's also a special three-point clutch that allows the cymbals to be set flat on a tilting shaft."

A special aspect of the *Axis* hi-hat design has to do with pedal "feel." "One of the things that I found with my own playing studies," says Darrell, "was that after I developed good double-pedal technique, I became much more conscious of the difference between the feel of the hi-hat and that of the left bass drum pedal. With a bass drum pedal, as you depress the footboard you meet a lot of resistance in order to get that beater swinging. But once it starts swinging and the inertia is there, it carries itself. With a hi-hat, there's little or no feeling of resistance because gravity is already pulling everything down. Your hi-hat spring is fighting that, but it doesn't build up inertia as the pedal comes down, so the feeling is totally different. With the design of the *Axis* hi-hat, every attempt has been made to make it feel—or at least make it *able* to feel—like a regular bass drum pedal, by means of the linear adjustment system. The object is to give drummers the option to obtain a consistent response from all of their pedals, whether bass drum or hi-hat."

Engineered Percussion Today

Engineered Percussion currently lists over 250 dealers in the U.S., along with several foreign distributors. "My fears of being priced too high for the market were not realized," says Darrell. "And I think the reason for that is that when a person buys a drumset for anywhere from $1,500 to $10,000, a foot pedal that's priced $50 more than the norm really doesn't seem that much of an impediment. And one of the good things about our pedals is that there's enough of a difference in performance and features to allow just about anybody to get the most out of them. Our sales have been great.

"Of course," Darrell says, smiling, "we're very small when compared to the major overseas hardware manufacturers. I like to think of Engineered Percussion as the little weed in the corner of the garden. Hopefully we're tough enough that they can't weed us out of there. Basically we're seven people in a couple thousand square feet of production space doing our best to make a real mark and produce the best stuff we can."

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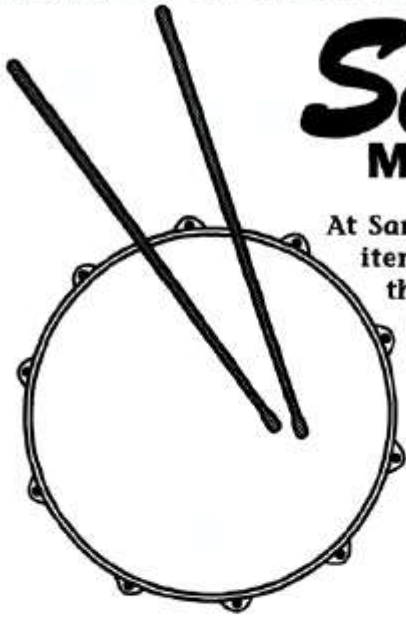

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—Kenny Aronoff

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DRUMMING AND SINGING

continued from page 33

and listen to the other people in the band. When you're singing lead, you almost have to play on automatic pilot."

Dittrich actually considered coming out front at one point because he felt it can be uncomfortable for an audience to endure a lead singer who is in the back. "Quite frankly," John admits, "it scared the living daylights out of me. The first time I came out from behind the drums to sing, I thought I was going to get sick. I've been a drummer for so long that it just feels funny to be down front without sticks in my hand. I guess the drums are my security blanket."

Cactus Moser agrees with Tutt that singing lead is easier. He sings mostly backgrounds with his band, Highway 101, but he occasionally does sing lead. One of the adjustments he has made is visual. While Dittrich limits his vocals so the audience doesn't have to search for where the voice is originating from, Moser decided early on to set up on the side of the stage at Highway 101 gigs. "Originally I thought it would be something different for country music," says Cactus. "In club bands I had always sung backgrounds and leads and talked to the audience. In a club, it's a little simpler because there isn't the issue of stage size as much. You're basically in the middle and not that far behind the front line. On a big stage, sometimes you're back twenty-five or thirty feet and another two or three feet in the air. If I'm talking or singing, the audience may not realize it.

"What I do is to set up downstage on the left side," Moser explains. "I have most of my cymbals on the right-hand side, with the left hand side open. That gives me a real one-on-one relationship with the audience, and I've had nothing but great comments about it. When I sing lead I can portray the song a lot more. If I want to use my one arm to emphasize a lyric, which almost comes naturally when I'm singing, I can do that, and the audience can see that I'm making some kind of motion.

"Our newest record was the toughest to pull off live," Moser confesses. "Maybe it was more orchestrated on the playing side of it and there were more intricacies in the parts we played. I did have to think about the drum parts more for a long period of

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time. It wasn't more involved vocally, although there were more parts where we would counter Nikki's lead vocal with answer parts. In that case I'm playing one set of rhythms and singing another set and thinking about pitch and blend. You have to blend differently when you're singing an answer part as opposed to a melody. One of the big keys to singing background vocals is texture and blend."

Coordinated Effort

The Doobie Brothers' Keith Knudsen admits he's had some challenging coordination problems to overcome. "Having all four of my limbs and my mouth going in different directions at the same time can be difficult," he admits. "When I started singing, I was young and still learning how to play drums. I remember it being difficult. When I was fourteen or fifteen, we'd be rehearsing and I wouldn't be able to sing a whole line because I had to think about the drum fill, or I'd blow a fill because I was singing and hadn't quite coordinated it yet. There are still times when I'm learning a vocal part with the Doobies where it's difficult and I have to spend five or ten minutes working it out.

"My style is very simple, and I keep my playing minimal anyway," Knudsen states. "The singing probably influenced my drumming style. In the beginning, I was probably not able to play some things at the same time, which would make me leave some drum things out. I think I probably have a different feel when I'm singing from when I'm not. I think it may be better if I'm singing, actually. If I'm singing a lead vocal, it probably helps me get into the feeling of a song more."

Little Feat's Richie Hayward, who started singing along with his playing in 1962, agrees with Knudsen. "I never got it to where I could play like I do when I'm not singing," he admits. "Normally I have to simplify the drum part. You have to almost think of the vocal as a third appendage—it all has to work together. Your part in the music expands. You can't separate the singing and drumming too much.

"It's a zen thing," Richie laughs. "One hand does the cymbals, the other hand does other drums, one foot does the bass drum, the other does the hi-hat—and one foot does the singing! I never got good like Phil Collins who can actually sing and emote a lead vocal and play a real full drum part. I mostly sing background vocals.

"Sometimes I can't do a vocal at the time of a fill," Hayward confesses. "While I'm playing the body of a tune, it's no problem for me, but I have to learn the drum part first before I even attempt to sing, so that the drum part is almost second-nature. Then I can embellish. Once I know the song inside out, I can start experimenting with the singing and see what I can do and what I can't.

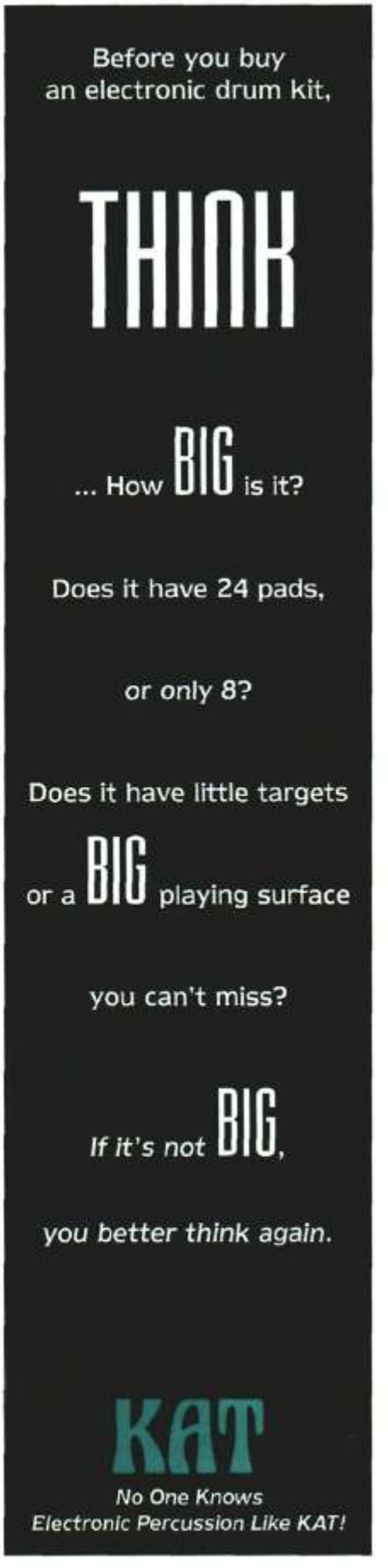
"When I'm doing a fill or something really big, my breathing becomes a problem. I often find myself holding my breath through a big fill or just slowing, expending the air. I can't breathe like that and sing. You have to think about breathing when you sing, and pace it accordingly. Sometimes I'm a little red in the face at the end of 'Fat Man In The Bathtub' because I sing more long notes in that."

Richie has had an added vocal challenge recently since Craig Fuller left the band and Shawn Murphy joined. Her vocal range is higher than Fuller's, so everybody else had to change. "The vocalist in the band has changed, so the keys have all changed on songs I've been singing for a long time, and a lot of my parts are unreachable now. I'm having to rethink everything—it's like starting at square one."

Focus On Singing

Most of the players agree that when they're learning new material, the process begins with the drums; vocals are added later. "The Doobies rehearse instrumentally and try to get a sequence to the set, which includes pacing," explains Keith Knudsen. "The next day we'll start running it with vocals and concentrate on that for the day. On the third day any of us who are singing do a vocal rehearsal to make sure everybody knows their parts. We might change some notes if something is not working and see who is blending on what parts and who is not, and which parts have to be doubled. There are six singers in the Doobies, so often it's very important to have the vocals carefully arranged."

"I would say that the first thing to keep in mind when you're singing is your pitch," suggests Stan Lynch. "It's tough because your pitch is going to have the tendency to waffle a little bit while you're



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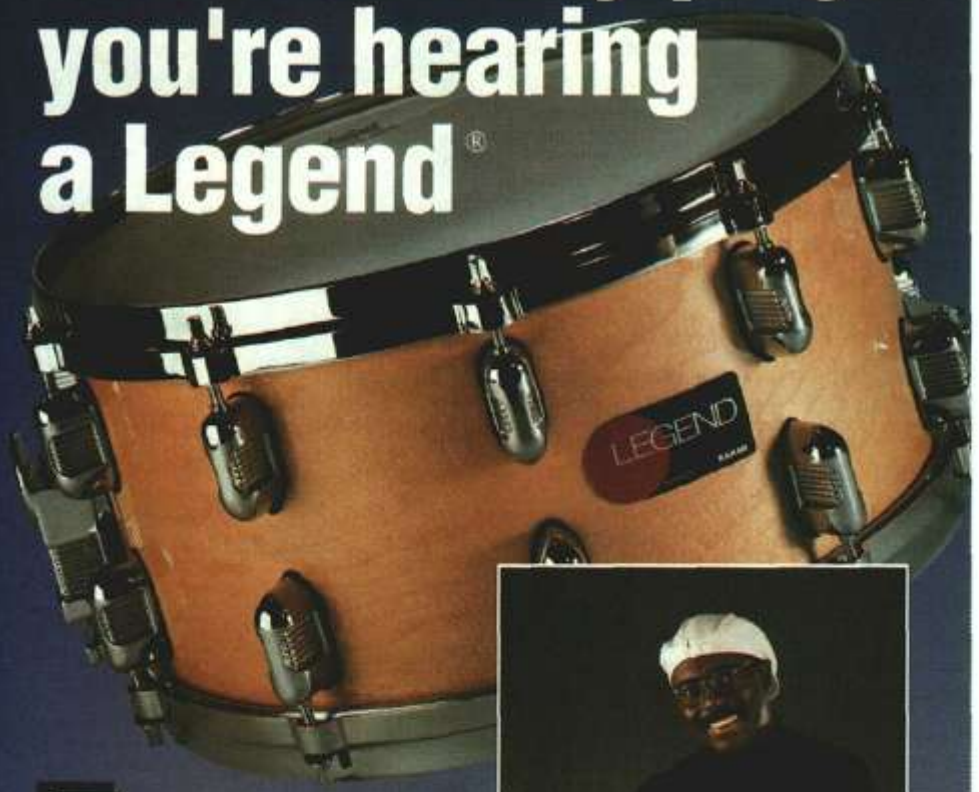

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playing. You just have to work at it. Sing in your car, sing to your rehearsal tapes, Make sure you have the harmonies pretty well plotted out in your head. Make sure you have your part down to where you can do it in your sleep. Do your homework. Even though the guys in the band are your friends, they're just as impatient as you and they want it to be good as soon as you try. My advice is learn the vocal part and have it nailed."

The Eternal Microphone Search

"There can be a lot of problems when you're dealing with trying to find a microphone that will work for you while you're playing drums," Willie Wilcox points out. "Drums are incredibly noisy and that's a big problem, so you have to find an appropriate mic' that will make your vocals sound good yet deal with all of the noise the drums are producing. Plus you have to set up the mic' so it won't get in your way.

"It used to bother me to always have a boom arm around when I was playing," Wilcox continues, "because it was like constantly having somebody in my personal space. I tried using a microphone on a round-based floor stand, which I put right in front of my stool, between my legs, so the mic' was right at mouth level. My arms actually went around it. I did that for quite a while, because then I didn't have any boom arm near my hands or restricting my arm movement. That worked pretty well.

"When we did the tour for Utopia's live album last year, I used a headset mic' and that felt much better. A funny thing happened, though. When drummers play, most of them grunt and make all kinds of noises. A headset mic' is by your mouth all the time, so when we were mixing the live album and they soloed my vocal mic', when I wasn't singing, I was grunting."

Keith Knudsen says he now is able to avoid those problems with his headset mic'. "For most of the years with the Doobies, I have used a headset microphone. I have an on-and-off switch on my hi-hat stand so that when I'm not singing, the audience doesn't hear me grunting and groaning. I just reach over with my hand or my stick to flip it on or off. That's just a natural reflex for me since I've been doing it so long.

"I decided to start using a switch because

of those gigs when I'd be having a bad night. I'd do a fill that really sucked, and then I'd swear into the mic', which would go right out into the audience! If you have a mic' on a stand or a gooseneck, you can turn your head away or push your mic' away when you're not singing. In the days before there was a road crew, that's what you did. But with a headset mic' on, that thing follows your mouth. Aside from the fact that you have all these live mic's from the drums, you really don't need another one that's on all the time.

"The most uncomfortable thing about the headset is getting the wire out of the way," Knudsen continues. "You tape it to the top of your headset so it goes down the middle of your back, or you put it under your arm. I've tried different things over the years."

Richie Hayward doesn't like headsets because he wants to be able to use vocal dynamics and "work the mic'." "With a headset, no matter what I do, my mouth is the same distance from the mic'. When I'm singing louder, I pull away from the mic' a little and when I'm singing softer, I come in closer. When it's always right there, it makes if difficult to do that."

Ironically, Hayward says he uses a mic' from a headset on the end of a boom. "I had trouble finding a mic' I didn't hit all the time. I ended up with the smallest mic' I could find. Most are about six to eight inches long, and they stick out in front of your face nearly a foot with the cord, and that's stick area for me. I kept hitting them all the time and pissing off the soundman."

Stan Lynch says he won't give in to the headset generation because of cosmetic reasons. "I haven't ruled it out," he says, reluctantly. "It's just that it's not old school, which is where I'm at. I use a Shure *SM57,* which is a reasonably inexpensive, traditional rock 'n' roll microphone. It's very uni-directional. It picks up what is right in front of it, which is cool for drums because it doesn't affect my drum sound much. But you actually have to touch the microphone with your upper lip. The tech moves the microphone right into my lips when it's time to sing. I kind of put my nose up as a guard and he pushes it into my nose. If I'm working through the whole tune, I'll just leave it there, and if I want it out at the end of the song, I'll just elbow it out. It's still a clumsy thing. It still looks a little bit like the tap-dancing, head-rubbing octopus, but you just do it."

Stan adds that before there was a tech to help out, he just had to grab it himself. "You find yourself playing snare and hat with your right hand and grabbing the sucker with your left. You learn. It's another chop."

Cactus Moser says he also is not crazy about the headset visual. "We experimented and found a Crown microphone, but you have to be right on it in order for it to pick up. If you get off of it two inches, it doesn't hear you. But a vocal mic' like an *SM58* will pick up sound all around you, and the biggest problem becomes the cymbals and hi-hat. We found that with the *SM57* the sounds of the drums sounded better when we killed the vocal mic'. They sounded tighter, and in big halls, that's a big plus. You'd add the vocal mic' and all of a sudden you'd hear this big *sssshhhh"*

Dittrich says the Crown headset saved his life. "Sometimes you have to change your setup to accommodate a microphone. I have hit many microphones because they've been in the way. The Crown headset sounds great because it has anti-feedback technology. When we first went to a headset mic', it was not anti-feedback, and the problem we were having was cymbal leakage through the little condenser microphone, which was really wreaking havoc on our sound people. That was an unworkable situation. The Crown mic' solved the problem altogether."

"I use a Shure *Beta* 57," offers Andy Sturmer, who stands while he plays. "Technically, the biggest problem about singing and playing the drums at the same time is getting separation from the vocal, the drums, and mainly the cymbals. I play hard, and the cymbal rings and goes right into the vocal mic'. So we use a lot of gates and compressors to be able to isolate them as much as possible without sacrificing the sound. But there are gates where you can dial in frequencies, so the gate might knock out the cymbal, but it won't knock out my vocal because it's in a different frequency range.

"I have a DW rack, and the mic' is part of the rack, so it never moves," Andy continues. "My drums are high and I have a very small set. I have a bass drum, a snare drum, and two toms off to the side, so there's nothing in front of me except the snare drum. I step up to the drums and I

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have a mic' in my face."

"When we first started using the stage-in-the-round with Neil Diamond," says Ron Tutt, "it was very difficult because I was still using a gooseneck to hold my mic'. There'd be times when I'd have to look over my shoulder to cue closes and cut-offs due to the position I'd be in on the stage. Occasionally I would have to hold a vocal note at the end of a song, play a drum roll, and look to watch Neil's arm. I found myself having tremendous neck problems. We finally went to the configuration with the little mic' that comes up from the earphones. One of our vocalists has a foot switch, and she switches me on and off. Since she's singing the same parts as I am, it's easy for her to do. Now I don't have to strain my neck and do everything at the same time."

To Feed, Or Not To Feed?

Monitors are always a problem. Add singing to the list for a drummer, and it makes it that much more difficult.

"I've gone from really big monitors to small ones," begins Lynch. "Now I'm just using three wedges, which is pretty conservative for an arena monitor rig. I use one wedge for my drums, one for the band, and one for vocals. I can get a little of the natural sound of the kit and turn the volume way down, so I get a bigger sound without trying too hard. Building a giant PA on my drum riser turned out to be counterproductive. It trashed my sound because the sound coming through the speakers came through the microphones.

"The more you bring the instruments down, the louder you get the vocal, and I started wanting to hear a lot more of Tom on stage," Stan continues. "He changes the arrangement of things spontaneously, and if you can't hear him, you don't know what the hell is going on. I started turning his and my vocals up pretty loud, with a little bit of kick, snare, and hat, and a little of the guitars, which works pretty nice."

"When you're singing," says Willie Wilcox, "you've got to deal with instrumental and vocal monitoring, and it gets very loud because the drums are inherently loud. When I used the motorcycle set, we wanted to keep the visual aspect the main focus, so we used floor monitors that were *underneath* the drumset. Most of the time I

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would have my vocal monitor on the hi-hat side, because a lot of times I would be playing hi-hat in places where my head would end up being, and there would be a vocal monitor on that side. I would generally have my vocal the loudest so I could hear what I was doing, and then I would have a mix of the vocals of the rest of the band. I would try to get a blend of what they were doing so that when I was singing harmony parts, I could sing in tune. For lead vocals, we'd always have a different setting. When we would do a soundcheck for vocals, I would have two needs: One would be as a background singer so I could blend properly, and the other was on songs I sang lead.

"For a while we used ear monitors and completely did away with all the monitors on the stage," Wilcox continues. "We had impressions made of our ears and had monitors installed in that device. We had stereo monitoring and we could hear everything perfectly. But it's a little different situation because it's like listening to a record of what you're doing as opposed to being there. I felt a little bit removed from the situation."

Andy Sturmer says Jellyfish has considered them but, "We do a lot of group vocals where people can't believe we're singing live. We do a lot of harmonies, and there are four really good singers in the band, so the harmonies are not a problem for us. We wondered if we should get the ear monitors, but we decided we liked being able to hear the stage. Rather than sacrifice that and have these things in our ears that would *really* convince people that we weren't playing live, we decided to approach it organically and use regular monitors."

The Final Chord

"Singing provides a unique perspective for a drummer who hasn't sung," Wilcox maintains. "When you're doing vocal-oriented music, your job as the drummer is to complement the musical situation. When you're playing and singing, you get a new perspective on what that means, to be actually singing those vocals to see where the vocal phrases lay in relationship to what you're playing. Then you really get to see where the holes are—the spaces and fills—and you can comment on what the lyrics mean."

"When you sing and play drums together in a live show, you have to focus a little more," explains Lynch. "You have to get into the performance mode a little more, and get into the song and the singer's head. It gets you out of your little world. In a sense, it brings you more toward the front of the stage, rather than the back line. And emotionally, it makes you real aware of what the actual mission up there on that stage is—to put that four minutes over, to make it really work and make it believable. I think everybody should do it, whether they're on mic' or not. You should be singing along."

"I think if you're a good interpreter, it makes you a better feel player in the end," offers Dittrich. "If you are more in tune to the emotions of a song, it's going to help you with the feel."

"Singing makes me more conscious of and sensitive to what the vocalist needs, and it makes me a more musical player," says Tutt. "I always tell drummers: Forget about becoming a drummer; become a musician who plays drums."

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Record Your Drums!

by Mark Parsons

Sooner or later every drummer is going to have the desire and/or need to accurately capture his or her drumming on tape. If you're fortunate enough to play with a recording act you'll have engineers and a producer to mind the technical details. But a more likely scenario might be that your club band decides to make their own demo to secure more bookings—or perhaps you're looking to get *in* a working band and you wish to make an audition tape to showcase your drumming abilities.

In these instances the sound of the recorded drums may be largely (or entirely) up to you, so we're going to cover the basics of getting a good drum sound onto tape. (Even if you utilize the services of a local demo studio, this information is liable to come in handy; many studio operators use programmed drums most of the time and may not have much experience with acoustic drums.) We'll get to specifics on recording each part of the drumkit in a minute, but here are some general priorities to think about first.

The source. You've probably heard this before, but it bears repeating: One of the secrets to getting a good drum sound on tape is to start with a good *live* sound! It's a mistake to think you can use a poor-sounding instrument and "fix it in the mix." While you *can* make certain improvements during the recording process, you're miles ahead if you start with a musical-sounding kit. This means eliminating any squeaks and rattles in the hardware, putting on new heads if the old ones have lost their tone, and making sure your kit is well-tuned. (For help with this last part, see the comprehensive tuning guide in the March '94 issue of *MD.)*

Play for the song, not your ego. This is probably the most important part of the whole process. Overly busy parts that you might be able to get away with in a jam session may sound out of place when listened to (repeatedly!) on a tape. Listen to some of your favorite pro drummers. Sure, they can show amazing technique when they need to, but when they're supporting a vocalist or other instrumentalist, they generally lay down a solid groove. And you know what? It sounds wonderful!

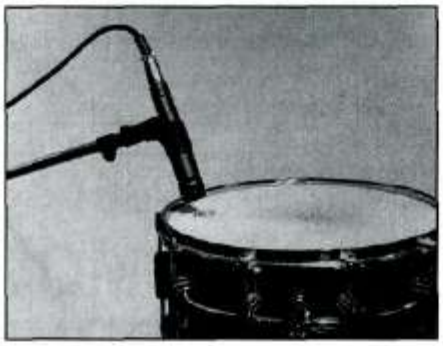
Consider the room. The acoustic environment you're recording in can make a big difference in your overall drum sound. Remember that soft surfaces such as curtains, carpets, and padded furniture will diffuse and absorb sound (predominantly high end) while harder surfaces like concrete, glass, and wallboard will reflect it and give you a harsher tone. Good-sounding rooms usually have a combination of hard and soft surfaces. If your chosen room lies at either end of the spectrum, you may be able to bring it back into balance by adding or removing diffusion materials.

If the room still sounds terrible, don't give up hope—good drum tracks *can* be cut in a poor-sounding room, it just requires a little more effort. What we do in these cases is eliminate as much of the room sound from the mix as we can, primarily by using close-miking techniques to raise the ratio of direct to reflected sound and eliminating all ambient mic's (instead using signal processing—such as digital reverb—to give the drums ambiance).

Don't be afraid to experiment. We're going to look at some specific techniques next, but these are by no means the only way to record drums. Consider these suggestions a starting point, and if I say "try mic' X at six inches" and you don't *have* mic' X, then by all means try mic' Y or Z, at six inches, or a foot, or from across the room. Remember: No one can better determine what your drum tracks should sound like than *you,* the drummer.

The Snare

In most contemporary recorded music (pop, rock, metal, R&B, country) the snare is the dominant voice of the drumkit, so special attention should be paid to its sound. Again, try to get it right *before* you roll tape: If you're looking for a fatback sound, apply some sort of sound control (double-ply head, donut, muffling rings, etc.) and lower the pitch accordingly. If you want that nice, bright, ringy "bark" that's currently popular, put on a single-ply coated head and crank the pitch up. Both of these sounds can be reinforced by different mic' placement, as we'll soon see.



Snare drum close-miked with a cardioid dynamic mic' (Shure *SM-57)*

And speaking of mic's, one of the best ones for recording a snare drum is also one that is probably readily available to you: the ever-popular Shure *SM-57,* or one of the many variations of this design. Start by placing the mic' above the rim of the drum, pointed towards the head at a 45° angle with the end of the mic' an inch or two from the head. Keep in mind that this type of mic' is subject to the "proximity effect," which basically means that the closer the mic' is to the sound source (the drumhead, in this case) the more the bass frequencies will be reinforced. This is a very useful phenomenon, and should definitely be taken advantage of. If you want to add more beef to the sound (i.e., fatback), simply move the mic' closer to the head. Conversely, to thin the sound out, back the mic' off a bit.

Ideally, we'd make all tonal adjustments to the recorded sound by using things like tuning, mic' selection, and mic' placement, but realistically we're probably going to have to utilize some

equalization. For the snare, try adding a few dB at the top (8-12 kHz) to keep it crisp and pull out some mids (2-3 kHz) to keep it from sounding boxy. You may also want to roll off the extreme low end (below 50 Hz) to avoid a muddy sound.

The Kick

Kick drum with a large dynamic mic' placed inside the shell toward the beater-contact spot (AKG D-112)

As with the snare, your first requirement is to decide on the type of sound you want and try to get it *acoustically,* using tuning, dampening, type of beater (hard/soft), and configuration of the front head (off/ventilated/on). Unless you're playing big band, your best bet is usually to go with a front head with a hole cut in it. This allows for easy access for dampening and mic' placement, yet still gives you resonance from the front head.

Although any good dynamic mic' (such as the 57 recommended for the snare) will work on a kick drum, there are some mic's available that are designed specifically for the task. Among these, one of the best-sounding (for my money) is the AKG *D-112.* Again, mic' placement is important. The closer the mic' is to the beater contact spot, the more it'll accentuate the note attack, and the closer the mic' is toward the front of the drum, the more "air" it'll pick up. A good starting point is a few inches inside the front head, aimed at the beater contact spot.

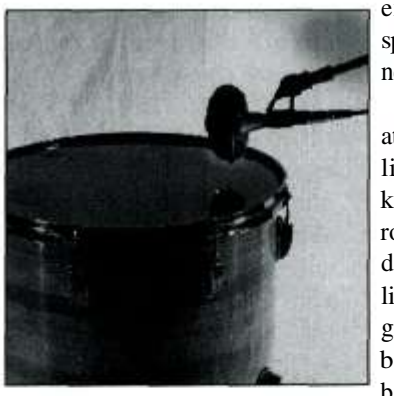
Here, too, some EQ may be necessary. To get a punchy sound, try pulling out some of the mids (1.5-2 kHz) and adding a few dB at 6-8 kHz to increase the attack definition.

Toms

Miking a tom is much like miking a snare: Place the mic' over the rim of the drum, angled down so that the mic' is within a couple of inches of the head. If necessity dictates, you can get by with one mic' for two closely positioned toms by centering it between the drums above a point where the rims are closest together.

Mounted tom miked with a dynamic vocal mic' (EV N DYM 757)

Once again, your basic dynamic vocal mic' will work fine for recording toms. If available, the Sennheiser *421* is a very popular choice, and you may even wish to utilize a condenser microphone for extended frequency response. (More on these in the next section.)



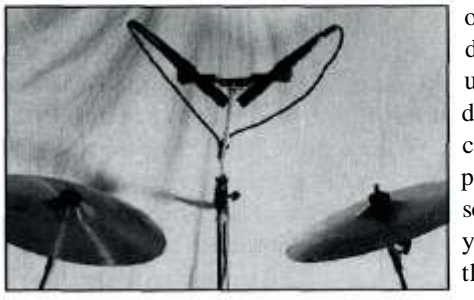
Close-miking a floor tom with a large-diaphragm dynamic (AKG D-112)

To make sure the stick attack is audible in the mix, I like to add a few dB at 6 kHz. To put some well-rounded sustain on the fundamental note, try boosting a little bit at 120 Hz. (This'll give your toms a little extra beef.) If they still sound boxy, a slight reduction in the 3-kHz area should smooth them out.

Cymbals

Recording cymbals is a job best suited to condenser mic's. With their open, airy reproduction of high frequencies, condensers will give the most natural and transparent sound to your hi-hats and cymbals. Most major mic' manufacturers offer a reasonably priced, "studio quality," small-diaphragm condenser mic'. One or two of these can do wonders to open up the sound of your drums. (Note: Some condensers require phantom powering, so be sure the mixer you'll be using has this feature before purchasing or renting a mic' of this type.)

Hi-hats miked with a condenser at six inches (AKG C414)



Two small-diaphragm condenser mic's used overhead in the coincident-pair position (Audio Technica 33-R)

As the name implies, "overhead" mic's are placed above the drumkit. If only one mic' is to be used, simply put it on a boom several feet over the kit, pointing straight down. If you have a pair of mic's available, the best way to go is probably the XY (sometimes called *coincident pair)* method, which uses two mic's arranged so that their diaphragms are almost touching and they coincide at an angle (usually 90-135°) over the kit, with the signals from the mic's panned hard left and hard right in the mix. This method is simple and gives excellent stereo imaging.

Sometimes engineers will use a separate mic' for the hi-hats, but this is not absolutely necessary; the overheads will pick them up

just fine. If you do have an extra condenser, however, you can mike your hi-hats by placing the mic' so it looks down on the hats at an angle, about six to twelve inches from the top cymbal.

Ambient Mic's

If you have mic' and mixer inputs available, you should consider running a couple of ambient mic's. Sometimes called room mic's, these are microphones placed in the room at a distance from the drums. They pick up all the reflections and ambiance of the recording environment, and can add character and "liveness" to your drum tracks. (For a stellar example of the benefits of ambient mic's, listen to any recording of John Bonham's drumming.)

Because all rooms are different, there are no absolute rules about the placing of room mic's. A general guide is to walk around the room while someone is playing the drums and listen for that "sweet spot" where things sound good. Keep in mind that the signal from the ambient mic' may very well sound strange by itself—harsh and/or bouncy. But when that signal is blended with the other mic's in small quantities it may add just the right amount of edge to your tracks.

Processing

In a perfect world we would all record in gorgeous-sounding opera houses and forego any effects. But in the real world of garages and bedrooms, a little signal processing will almost certainly be helpful. Probably the most useful (and common) effect (as far as drums are concerned) is digital reverb. Luckily for our pocketbooks, most of the new inexpensive multi-effect processors sound very good indeed.

The snare will be getting the lion's share of the processing, although if ambient mic's weren't used on the track you may also want to add a little to the toms, too. (The kick, hats, and cymbals are usually left dry, but feel free to experiment.) The amount of reverb used will depend on the style of music being recorded, the tempo of the tracks, and, of course, your personal preference. Generally speaking, a slower track can stand more reverb than an up-tempo one, just as a sparse arrangement can usually be a little wetter than a busy one.

Another type of signal processing useful with drums is compression. Don't use it on the whole kit (unless you want that squashed sound as an effect), but a moderate amount applied to a kick drum can do a lot to tighten up the track and give it punch.

Mixing

Whether you're recording directly to two tracks (for instance, onto a cassette deck), where you're effectively mixing *as* you record, mixing down from a large multitrack recorder, or anything in between, it's helpful to proceed in a logical order. The first step is to set all mixer controls to their lowest (or neutral) position. This is called "zeroing" the board. Bring up the kick drum, panned to the center. It should sound punchy. If not, here's your chance to make some last-minute EQ adjustments before the final mix. Also, listen to the dynamics of the playing: If they're slightly uneven in parts, this is your opportunity to tighten them up with a little compression. (If they're *extremely* uneven the best solution is to start over and record the part again. Seriously.)

Now bring up the snare. Here's where you'll probably make the decisions about reverb. Keep in mind that reverb is additive—a small amount on each instrument adds up to a lot, so use it with discretion. The snare should be placed in the center of the stereo image along with the kick—and don't be shy about its gain.

Next come the toms. You're probably going to want to spread them across the soundstage from left to right. And if they were recorded absolutely dry you may also want to add a *little* reverb. (If an ambient track was recorded, wait until it's also in the mix to decide about reverb on the toms.)

Overheads are pretty easy; they almost mix themselves. If you used an XY pair, pan them hard left and right. The cymbals shouldn't be as prominent in the mix (relative to the rest of the kit) as they are in the real world, because they have a lot of cutting power and will be clearly present at perhaps half their live level. If you used an ambient mic' track, bring it into the mix a little at a time and stop when the mix has the right amount of "liveness."

By this point your drum tracks should really be happening. Like almost anything else, the best way to improve your recording chops is to practice a lot and be willing to experiment—so get out those mic's and have some fun! And stay tuned, because soon we'll be showing you how to take your great "studio sound" to the public, via sound reinforcement.

Mark Parsons is a drummer and engineer, as well as a frequent contributor to music publications.

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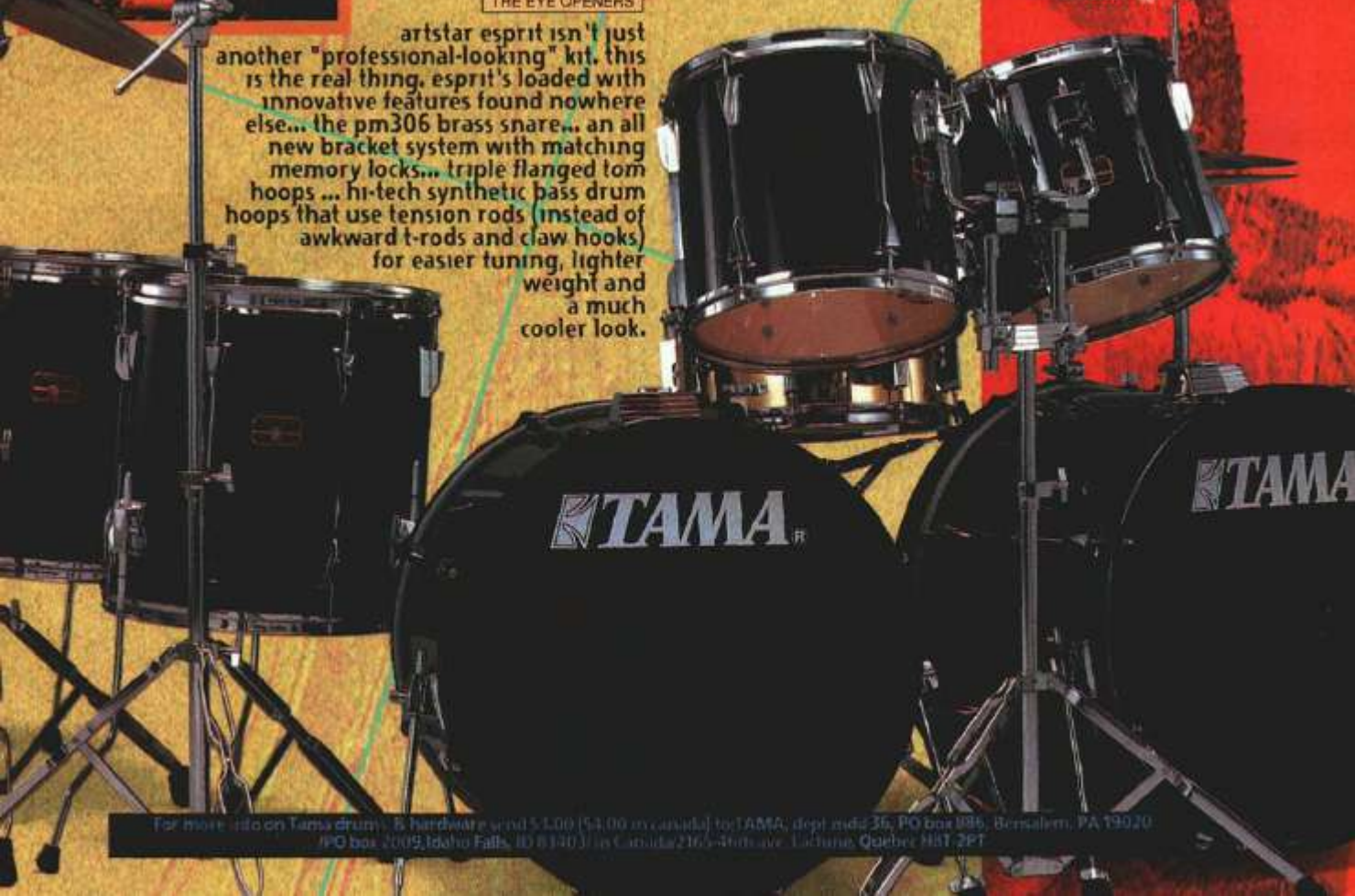

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On The Road

by Jon Berger

You get a call to go on the road. Perhaps it's a one-week string of club dates, a series of overseas concerts, a cruise ship gig, or a six-month bus & truck tour of a Broadway show. Regardless, going on the road requires a great deal of planning, and the way you prepare will help make your tour run smoothly. Though many drummers are anxious to travel and play, it's important to use common sense and to find out what you're getting into before you leave home.

What's It All About?

Your first priority is to make sure transportation, room, and food are affordable. Ask how you'll get to the job and who will pay for it. Ask to see an itinerary and a schedule of rehearsals and sound-checks. The availability of pre-tour specifics will give you a good indication of how smooth the tour will run. Read contracts before you sign, and consult with an experienced friend or lawyer for advice if needed.

If you're traveling by air or ground transport, be sure to get a round trip ticket in advance. If you must pay your own way, ask if you'll be reimbursed. Have all of these details spelled out in the contract, and keep a copy. Don't leave town without having all agreements on paper. Even if your best friend hires you, get *everything* in writing. This way, if financial difficulties occur, there won't be any questions about the arrangements, and relationships won't suffer.

Buddy, Can You Spare A Dime?

As a rule, it's a good idea to take extra money with you. If you don't know anything about the people you're working for, either buy or set aside enough money for a return trip ticket. Even some of the most successful artists and producers have stranded friends of mine thousands of miles from home. Apply for a credit card as soon as possible. If you're aspiring to tour in the future, start saving money now. No one wants to be stuck in "Nowheresville" with no way home.

Naturally, you'll need food and hotel money if it's not provided. You can probably squeeze by on $15-20 per day eating in restaurants. If you're on a tight budget, think about buying groceries, and avoid eating in restaurants whenever possible. Group hotel rates in the U.S. and Europe run $30-50 per night for a single room. But you can cut costs if you share a room with one or two other people. If company-provided hotel rates seem expensive, shop around. Try your best to calculate expenses and save accordingly.

A well-organized company will list the entire itinerary including performance times, travel distance between cities, hotel addresses, phone and fax numbers, and prices. Some will even list two hotels,

Leaving Prepared—And Other Safeguards

The condition of your drums should take top priority in your touring preparations. Make sure your hardware sets up and collapses properly, and that all screws and wing nuts are in place. Be certain there are no hairline fractures in your cymbals, and that every lug is in good working order. Be sure your bass drum and hi-hat pedals are well-oiled and in good condition, and that your throne won't fall apart on you. If any part of your kit requires attention, fix it *before* you leave.

One common oversight is the failure to stock, up on heads, sticks, extra felts, etc.... You may not always find the supplies you need when you venture out of familiar surroundings, so stock up before you hit the road.

For most of us, the most critical item is the snare drum. Unfortunately, it's the drum most susceptible to breakdown. Broken bottom and batter heads, severed snare wires, and lug rods that won't hold are common occurrences. There's no better remedy than having a spare snare drum on hand. If you have one, bring it. If you don't, take at least one spare bottom head, one batter, and extra snare wires.

Another important item is a spare kick drum pedal. It doesn't have to be expensive, just as long as it works and can get you through the night. An extra bass drum head is also absolutely essential. There's no greater horror than feeling a change in the attack of your beater, only to discover that your bass drum head is tom and you don't have a spare. While you may be able to deal with a ripped tom-tom head, it's unlikely you can improvise without a bass drum.

If you've never been on the road, you may not own drum cases. While cases may not be necessary around town, they're *very* important on the road. If you're traveling in one vehicle, your drums are likely to be packed away with road cases, amps, and mic' stands. Without cases, you'll probably find your drums rolling around the floor of the truck and getting scraped, scratched—maybe even crushed. Cases aren't cheap, but they're well worth the investment.

The way you pack your drums in the equipment vehicle is also important. Try not to pack them at the head of the truck. When the vehicle stops or slows quickly, the weight shifts to the front. Undue pressure could damage your shells—even if they're *in* cases. Always put your drums where they can't be crushed by heavy equipment—high and towards the back.

Tom Brodbeck

providing a choice of expensive and inexpensive accommodations. Even with this luxury, my tour mates and I *still* manage to find better rates.

Flying your drums can also cost you up to $300 in oversize charges each time you fly. If you're with a group, you may be able to give each person one of your cases to keep the shipping price down. Call the airline to get an estimate on the freight charges, and see if your boss will help pay for any or all of the cost. And remember to inquire about insurance coverage for your drums.

The most important rule of the road is to make sure you get *paid* for each gig. Be smart and be tough. If you played the first date and didn't get paid when promised, stand firm. Ask for what you were promised in the contract. If you're still not paid, take your toothbrush and cymbal bag and head for home. Yes, this could very well happen. And if it did, could you afford to fly home? Be prepared for anything. The best defense is to develop unity with your fellow musicians. The voices of many supporting one another can be powerful.

Recently, after eight shows and no pay, my fellow musicians and I told the boss, "No money, no orchestra, and your musical will turn into a straight play!" Well, sure enough, money that the boss said he didn't have miraculously appeared. Learn to negotiate.

What Should I Wear?

Unless you're staying in one city for several weeks, you really don't need to pack much. If your tour is moving frequently from city to city, you won't need your sixteen favorite Armani suits and matching shoes. After twelve years of touring, I've figured out that you only need to pack one load of wash, which amounts to one medium-size suitcase. If you have delicate clothes, pack only what you'll use in an extra garment bag. You can always buy extra things once you're on the road. Nevertheless, be careful not to exhaust yourself lugging too much. Occasionally you might even want to mail any unnecessary items back home.

Last Call

Touring can be physically demanding, so eat well, stay in shape, and be careful. One-niters, no sleep, little food, and too much partying can wear you down and destroy your playing. It may even get you fired. Keep yourself and your playing together.

No matter how many times you've toured, you'll always experience some stress. Your goal should be to perform at an *optimum* level each night. Good planning will help you concentrate clearly on your performance and will help reduce anxiety.

If you have an opportunity to take your music on the road—go for it. Do your best, set goals for the tour, and most of all, enjoy yourself and learn from the experience. *May the gigs be with you, and may your paychecks clear!*

Jon Berger has toured the U.S., Canada, Europe, and Scandinavia with eight Broadway shows, the Washington Squares, and Premier Cruise Lines.

Beware Of Thieves

When you're on the road, you're venturing into new places sures against equipment theft. There are people who wouldn't with people know, so it's important to take mea- think twice about walking off with your expensive bras snare drum. Your kit is worth a lot of money, so protect it. Don't hesitate to take out an insurance policy on your equipment if you can. Call a local agent for rates.

Four for The Road ...

1. *Always* have at least one person in your entourage watching the stage between sets.
2. Cover your kit with a blanket or a sheet after the gig. It acts as a psychological barrier for a thief.
3. Take whatever you can back back to your room, particularly items that can easily be stolen - like cymbals.
4. *Never* leave your gear unattended when you're loading in or out of the venue. Thieves know when to prey on unsuspecting musicians.

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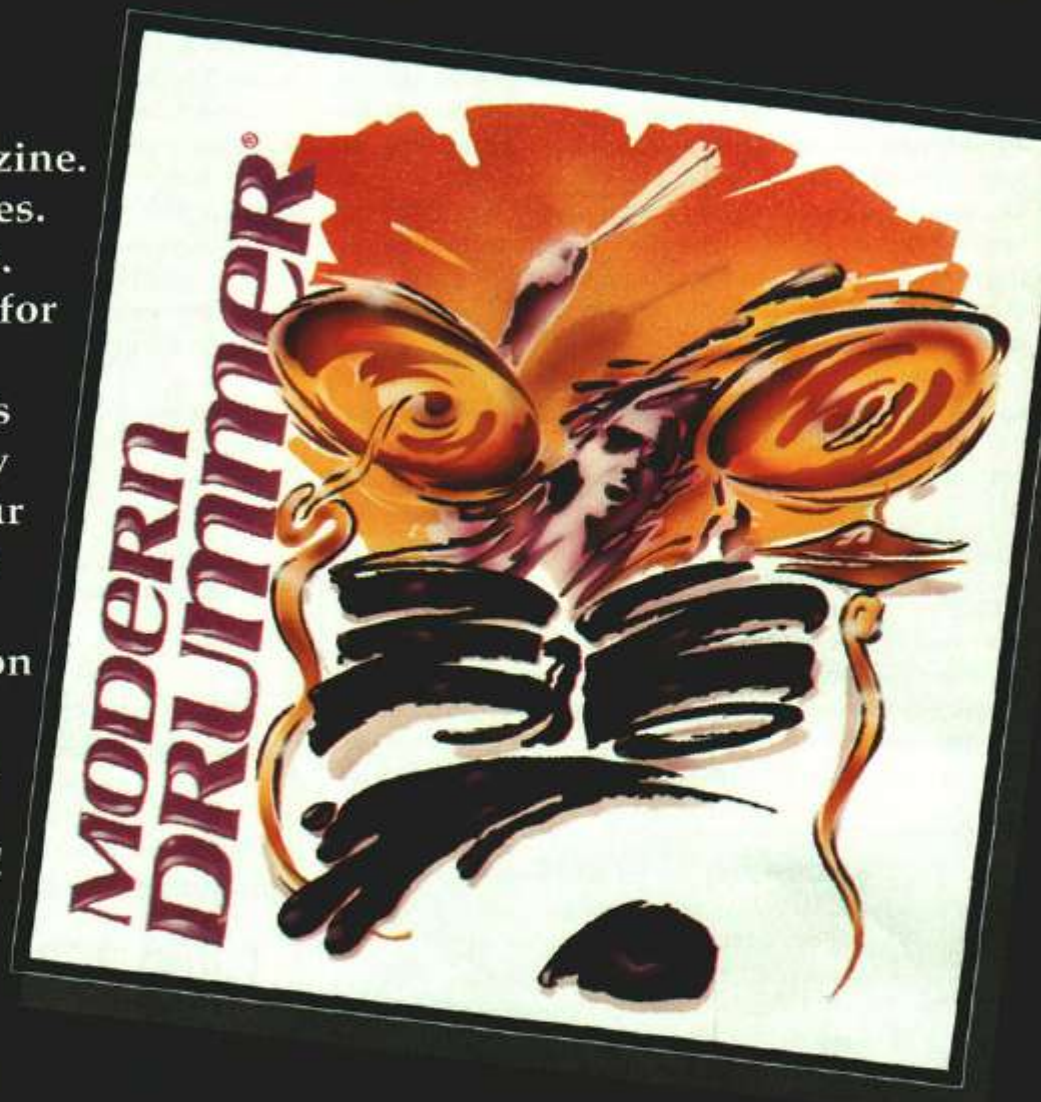

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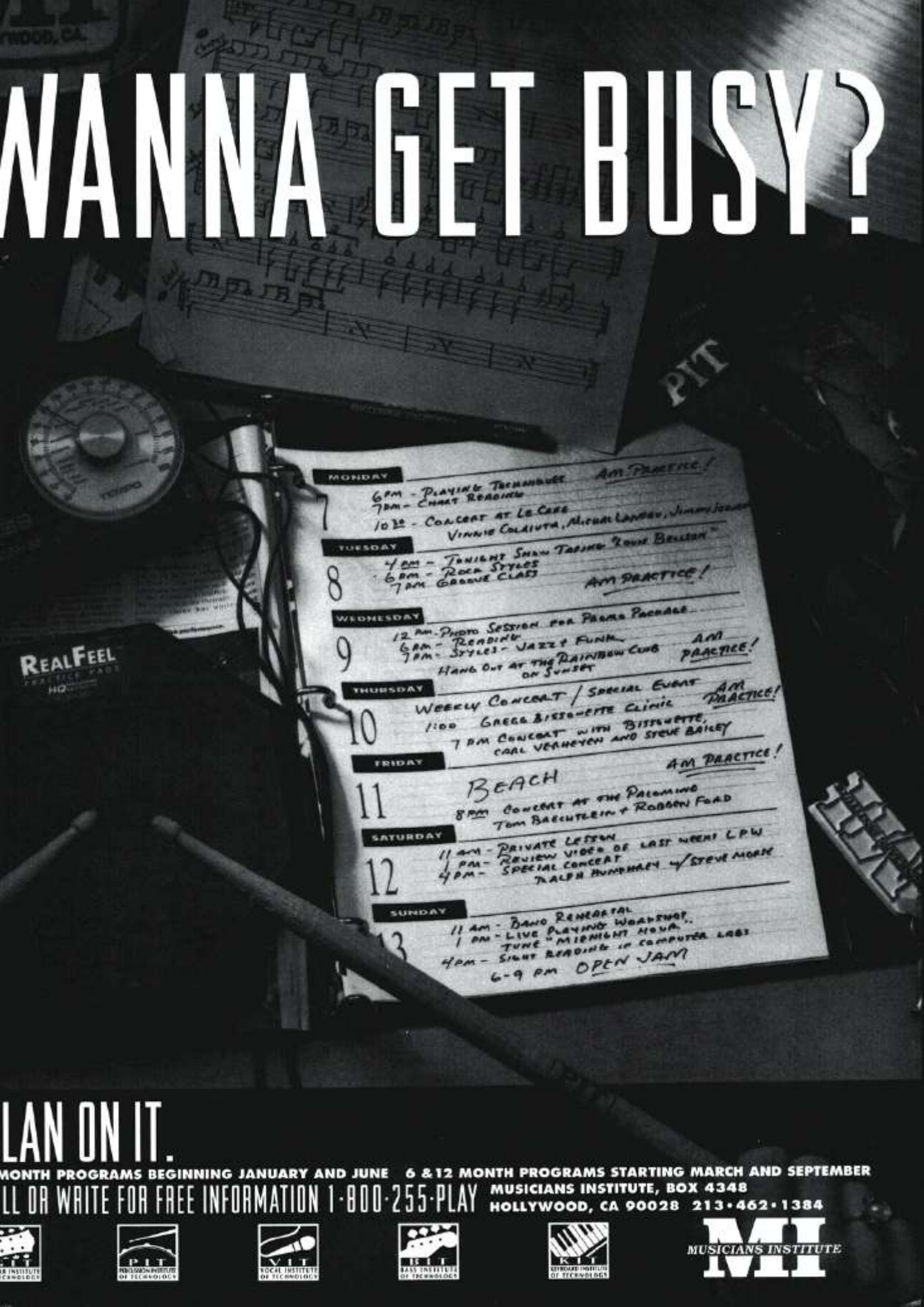
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Just Your Average Drummer

by Tony Chichetti

My name is Tony Chichetti. I am a thirty-year-old single white male. Born in Seattle, Washington, I'm just your average guy who went to college, obtained a B.S. in business, is now venturing into the self-employed world, works out at the local gym two to three times a week, and likes to go out and have a good time on the weekends.

I was fascinated with the drums at an early age, and when I was about seven years old my mother bought me a toy drumset. It got plenty of use for a couple of weeks, then out in the garage it went. And although my interest in music grew through my school years, I did nothing to act upon it. It would be easy to give a list of reasons why I did nothing to pursue my interest, but I've found that reasons for not doing something are often just excuses in a pretty package. There is a reason, however, for telling you all of this. But before going forward I should probably step back a bit.

I was also born with a condition called juvenile rheumatoid arthritis. What this condition means is that all of my joints, from the tips of my toes to the top of my neck, have been partially or completely destroyed. Motion is extremely limited: I'm unable to reach above my head or below my knees, and I often experience severe pain without even trying to move. Both of my shoulders and both knees have been replaced with artificial joints made out of steel and chrome-plated teflon. I stand approximately five feet tall—not fully upright—weigh 120 pounds, and sway from side to side when I walk. My arms are bent at the wrists and elbows. The full extension of my arms, from shoulder to fingertips, is the length of an average drumstick. Reconstructive surgeries have taken place on both my hips and my ankles, and the future holds many other operations to repair or replace damaged joints. (This might frighten some people, but when you live a life where the slightest motion often causes severe pain, an operation that will permit pain-free movement is, not surprisingly, welcome.)

Despite my physical condition, my interest in drumming never diminished, and at age twenty-one I began taking private drum lessons. I worked on basic rudiments for close to two years before I actually started on the set. Rudiments were, and still are, difficult. The muscles and tendons in my wrists atrophied so much, even before the age of five, that I must use forearm muscles and fingers for stick control. When I did move to the set, positioning the bass drum was a problem. Because my knees do not bend much (about 60°), my bass drum had to sit further away than preferable. With the bass drum further away, my short arm length and limited motion made it impossible to comfortably reach any toms. Fortunately, with the invention of the rack system, bass drum placement became independent of the toms, and I was able to position the toms wherever they worked best. Purchasing a remote hi-hat enabled me to mount the hi-hat cymbals in a reachable position while placing the pedal in a spot that gave me quick, comfortable access. Now that the picture has been painted, let's get down to business.

> "The key is to focus on your abilities. You'll be so wrapped up in *doing,* there won't be time to think about what you *can't do!*"

Being an average drummer and pretty good vocalist, I've had a few opportunities to perform, both on drums and singing, over the past several years. Nothing has compared to the feeling of playing my heart out in front of a live audience. Even though I've often felt I was going to split in half from the gallons of adrenaline rushing through my pint-size body, I always finish wanting more.

Everyone needs ways to express themselves. We all need outlets to help build our self-esteem and confidence. While growing up I heard stories about teenagers committing suicide because they thought their ears were too big, or starving themselves to the point of anorexia because they thought they were too fat. I remember thinking how lucky they were to have a healthy, normal body and wondering why they would do that to themselves. It goes to prove that everything is relative. All of us remember those horrible teen years when our bodies go through changes that affect us not only physically, but also emotionally. Most of us make it through with only a few scars because we learned to find things we were good at and that made us feel good about ourselves.

A person who is disabled has all the usual things in life to deal with—love, sex, joy, hope, fear, anger—as well as their disability. For these individuals the development of self-confidence and self-esteem is just as important, if not more so. Disabled persons—both physically and learning disabled—must have avenues in which to pursue their goals and interests if they are to develop as productive, self-confident members of society.

Music has been a major factor in the development of my self-esteem over the past several years. Unfortunately, when I attended school the music and other extracurricular programs were unable to accommodate the special needs of someone

in my situation. That's why, in April 1991, I founded a non-profit organization called Music Makers Unlimited (MMU). Its mission is to build self-esteem, confidence, and independence by providing musical opportunities for persons with disabilities.

Development of this program did not happen overnight, and it's still an ever-changing process. It took about eighteen months before we were able to offer any type of program. My fear was that if I did not build a solid foundation, MMU would not continue to exist. I recruited a solid group of people as the officers and board of trustees—without whose support MMU would not have made it this far. Then it was a matter of research, research, and more research to find out what types of similar programs were currently in existence, in order to give us some type of structure to model our program after. There was nothing to be found except music therapy clinics. These have existed since the 1950s and have proven to be very successful in helping disabled persons in many areas of their development. However, although the concept of music therapy was helpful in our program design, the board and I wanted to focus our efforts on fun—not therapy. Fun in itself can be therapeutic without the clinical aspects attached to it.

We take a group of individuals with special needs—physical, learning, and/or developmentally disabled—and introduce them to the world of music. Our initial goal is to develop a strong sense of rhythm no matter what abilities the individual student may possess. This does not mean that all of the students must play drums. Rhythm is a feeling. It's also a process to becoming musical. If a student wants to play drums, guitar, bass, or keyboards, great! This class will not make students technical experts on their instruments. What it will do is introduce them to the instrument while developing the foundation they will need to perform in a group situation. If you set goals too high, you will often fall short, which is not the way to build confidence and self-esteem. The key is to focus on your abilities. If you do, you will be so wrapped up in *doing,* there won't be time to think about what you *can't* do.

During 1993, our first year of offering a program, we worked with about ten students varying in age and ability. We learned a lot about the students—but even more about what MMU needs to do in the future. Through group classes, private instruction, group home activities, and special music seminars, MMU plans to reach out to one hundred or more students in '94. It's our hope that if MMU can show disabled individuals that they can do something they thought was impossible, this will carry over into other aspects of their lives. Maybe they'll get the confidence needed to take that college class, or not be afraid to initiate a conversation with someone of the opposite sex. These are some of the doors in the lives of many disabled persons, and music is the key that MMU uses in striving to open them.

Giving birth to mis organization has been both exciting and a challenge. As the founder and executive director, I am involved with all aspects of the organization. MMU is currently serving the "differently abled" population in the Seattle area, with plans to set up an affiliate division in California. Our challenge is to make Music Makers Unlimited an organization that can benefit disabled individuals throughout the United States. I do *love* a challenge!

If you've been blessed with the gift of music and can visualize the importance of making my dream a reality for others, there is a way you can get involved. Call or write Music Makers Unlimited, P.O. Box 2085, Bothell, WA 98041-2085, (206) 481-3973.

Remember that we all face challenges. Some of us are born with them, and some of us have to look for them. Life without a challenge would be *existing,* not *living.* These challenges are like brick walls, and if we are to meet and overcome them, we must have the tools with which to do so. We all need the opportunity to develop these tools if we are to break through the walls encountered in our journey through life.

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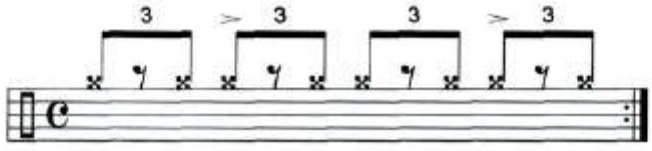
The Shuffle

by John Xepoleas

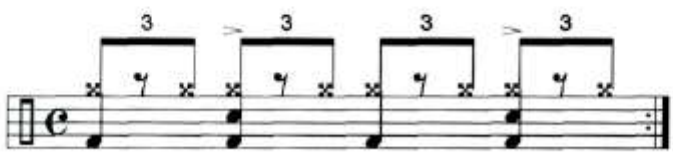
Triplet feels are used in a variety of musical styles, including blues, jazz, and rock. In this lesson we will take a look at the shuffle, one of the most common triplet feels. To better understand the feel of the shuffle I suggest listening to some blues-based artists such as Stevie Ray Vaughan, Gary Moore, B.B. King, and Albert King.

Let's start by playing the ride pattern. You can either play it on a closed hi-hat or a ride cymbal. Play a slight accent on beats 2 and 4 and keep a smooth triplet feel throughout. Start slowly and develop a good feel for the pattern before trying to speed it up.



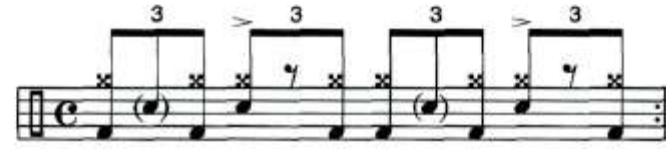
Once you are comfortable with the ride pattern, play the following beat. It is very simple and will work great in a variety of playing situations.

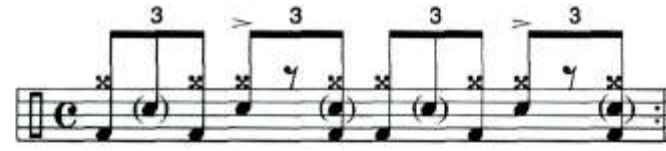
Here are a few of the more commonly played bass drum variations.



This bass drum variation locks in great with a bass player and is used a lot in rock shuffles.

You can effectively spice up the previous example by adding ghost notes (notes in parentheses) to the snare part. Be sure to play them softly, from about one inch off of the head.

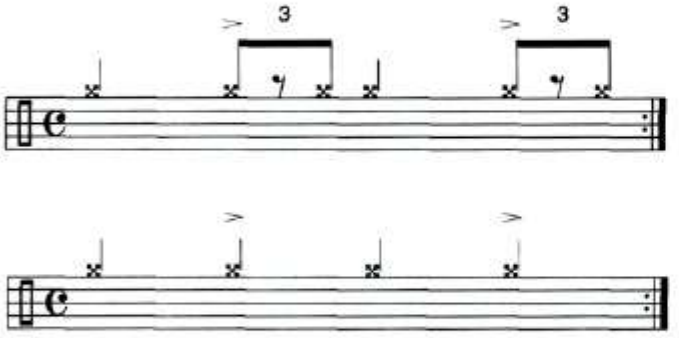




Because the snare drum rhythm duplicates the ride pattern, this next shuffle variation is sometimes referred to as a "double shuffle." Start out playing the snare part by itself. Once you have a good feel for it, add the ride pattern and then the rest of the kit.

The following shuffle variation really grooves and is one of my favorites. I first heard Bernard Purdie play something similar to this years ago and have loved it ever since.

Once you have a good feel for the shuffle rhythm, try the following ride variations. The first one is based on a jazz ride, the second on straight quarter notes. Apply them to all previous examples.



When playing the shuffle on the hi-hat it can be very effective to augment the pattern with hi-hat openings. The open hi-hat parts should be played with the shoulder of the stick on the edge of the hi-hat.

Here is a pattern that works great for really fast rock shuffles. (The circle with the slash through it indicates a half-opened hi-hat note.)

Further information on the shuffle is available in Studies For The Contemporary Drummer, *by John Xepoleas, published by CPP/Belwin, Inc.*

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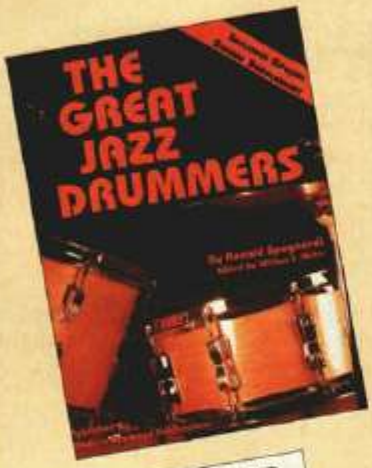

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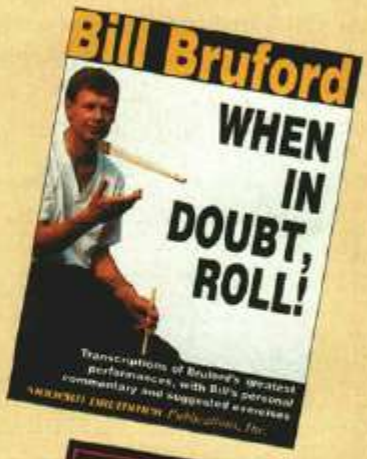

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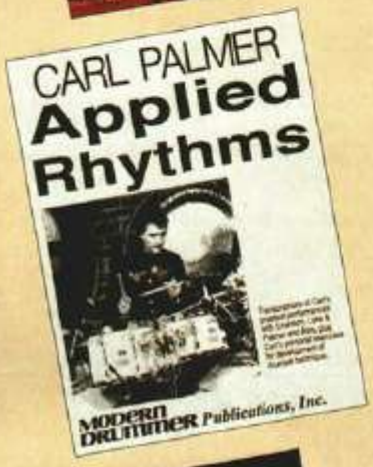

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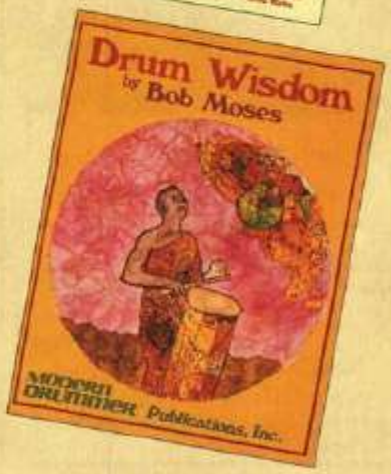

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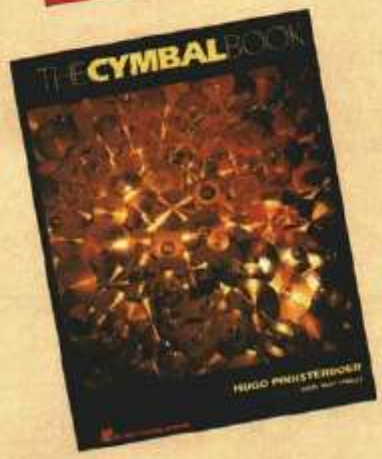

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MOD 11

Video Grooves

by David Garibaldi

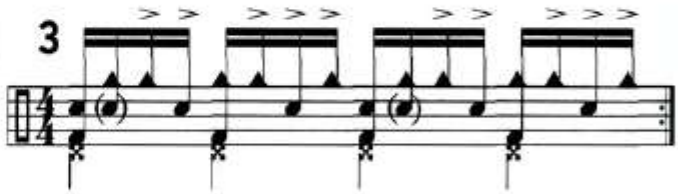
This study is a collection of some of the grooves featured in two of the videos I've recently completed for DCI Music Video/CPP Media Group. The videos apply many of the concepts found in my first book, *Future Sounds.* As in the book, the focus is on groove playing.

The first video, *Tower Of Groove,* is done with a live band and covers rhythm-section playing. Video number two, titled *David Garibaldi Featuring Talking Drums,* is done with a percussion/drumset trio called Talking Drums that plays original music in the Afro-Caribbean style. All of the *Future Sounds* concepts apply here as well, but in a different rhythmic setting. Video number three, *Tower Of Groove, Part 2,* is more rhythm section playing and is due out in the fall of this year. There will also be book/CD packages to accompany all of the videos.

Soca

You may not be familiar with some of the rhythms and terms this month, so I've bold-faced these words. The first example we'll look at is a version of the rhythm from Trinidad called **soca.** Soca and **calypso** are very closely related and are the primary dance rhythms of that country.

The following two examples are variations of example 1. The main difference is the rhythm that outlines the snare drum part. The hi-hat part can be played on a bell, as in example 3, or on a cymbal bell, rim, or side of a floor tom.



This next groove is in the hip-hop/fusion style. It's sort of up-tempo, and even though the exercise is written in 16th notes, it is interpreted as 16th-note triplets, which will give the pattern its correct swing.

The Caribbean, Africa, and Brazil are possibly the most rhythmically rich areas of the world. The musics of these regions offer an incredible number of drumming styles, most of which originated in Africa. All of these drum styles are based on traditional hand drumming and can be interpreted on the drumset in many interesting and exciting ways.

Talking Drums is a drum trio that interprets many of these traditional styles and adapts them to an original music format that combines contemporary drumset, hand percussion, and vocals. The following "exercises" are small composite scores of the actual rhythms that each of us plays in some of our original pieces. Keep in mind that this entire style has a very improvisational quality that the written parts don't show. Here are three rhythms we play and what they look like.

Guiro

Guiro is not only the name of a percussion instrument, it is also the name of a style. Guiro is a way of accompanying traditional Afro-Cuban songs where instead of using bata drums, the instrumentation consists of shekeres (or guiros), bell, and a conga drum soloing.

The conga part written here (on the second staff) is on three drums and is a basic part that is more or less adhered to and

played in a very "soloistic" style. The drumset part (top staff) includes the traditional bell part, plus tom-tom, hi-hat (played with the left hand), and bass drum. It is in "3-2" clave. The shekere part is written on the third staff. (The symbols appearing in the hand percussion examples indicate: H = heel, T = toe or touch, O = open tone, S = slap, M = muted or muffled note.)

Pilon

Pilon is the Talking Drums version of a rhythm invented in Cuba many years ago by Pacho Alonso. It is in "2-3" clave.

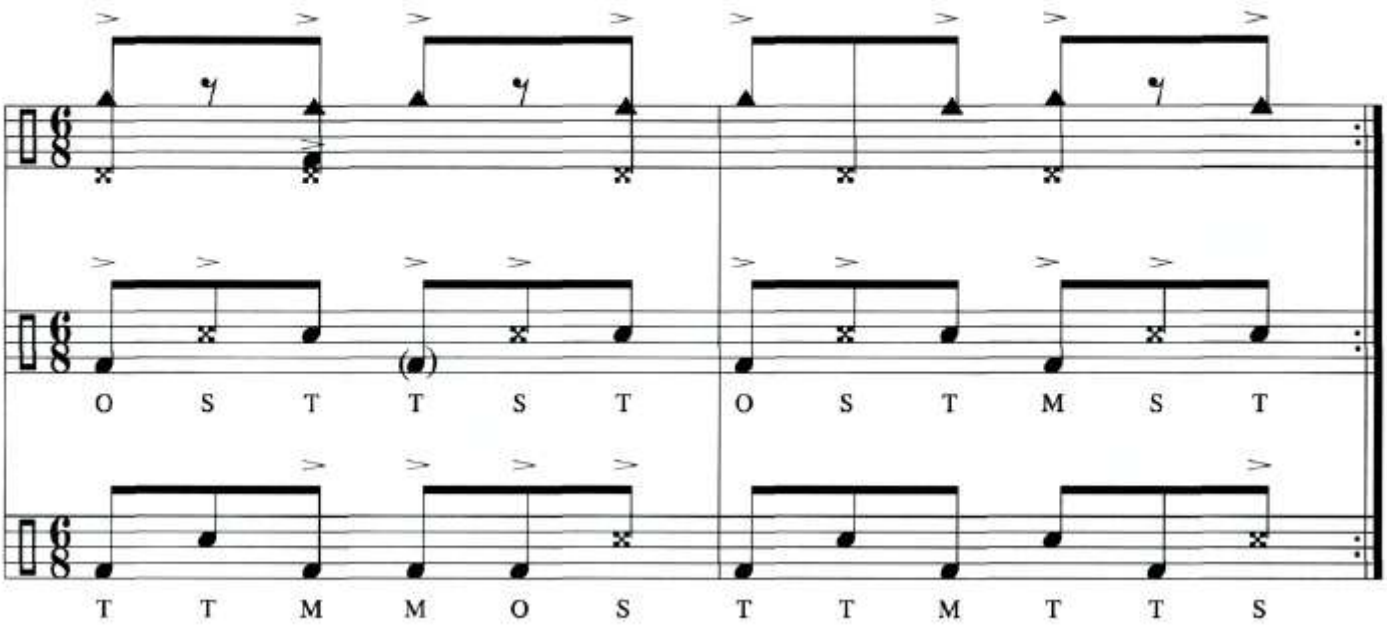
Ñongo

Nongo, sometimes spelled Yongo, is one of many **bata** rhythms. Bata are the two-headed drums of the Yoruba people of Nigeria. These drums and their traditions came to Cuba many years ago and accompany traditional Afro-Cuban songs.

The art of bata drumming is highly sophisticated, complex, and powerful. Bata are played traditionally in sets of three. The largest drum is called iya and is the lead drum in the ensemble. The middle drum is called **itotele** and responds to the rhythmic calls of the iya.

They have "conversations." The smallest drum is called **okonkolo** and is generally the timekeeper that maintains a steady part for the ensemble.

The drumset part (top staff) is based upon the traditional okonkolo part, which here is played on two bells with the addition of left-foot hi-hat and bass drum. In the actual performance of this rhythm, the drumset maintains its ostinato part while the iya (bottom staff) and itotele (second staff) call and respond. The left foot/hi-hat is playing the "3-2" clave.



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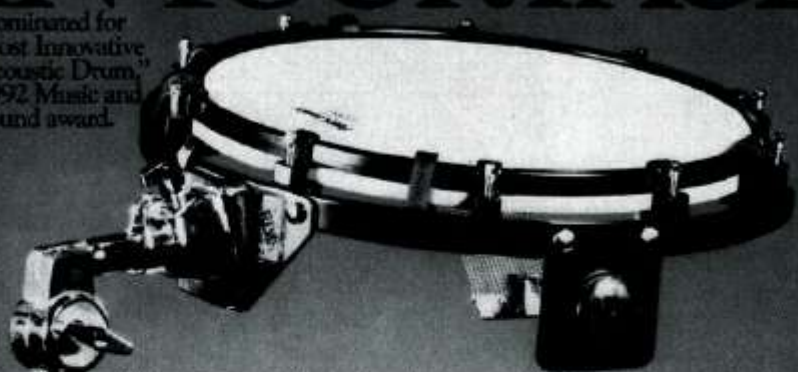

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Galaxy Giveaway Winners

Brett Waress of Albuquerque, New Mexico and **Seamus Burke** of New York City are the winners of *Galaxy* snare drums from Drum Heaven. Their cards were drawn from among those sent in to the Galaxy Giveaway in the April *MD.* Congratulations to Brett and Seamus from Drum Heaven and *Modern Drummer.*

International Drummers Meeting

The ninth International Drummers Meeting took place in Koblenz/Lahnstein, Germany on Sunday, March 27. A crowd of nearly 2,000 drum enthusiasts were in attendance for the fifteen-hour day of drumming.

Hosts Herb Joesch and Dom Famularo opened the show by moderating a competition for Germany's best drummers. This was followed first by a performance by Pete Wrba and friends, and then by an international roster of clinicians and performers. From Europe came Walter Calloni, Rene Creemers, David Haynes, Werner Schmitt, Martin Verdonk, and Lucas van Merwijk. From Australia there was Virgil Donati—a powerful young drummer with great chops. From Peru (by way of America) came Alex Acuna—always wonderful on both drums and percussion. There was Tal Bergman—Billy Idol's backbeat with a lot of power. Gregg Bissonette was there, on his new Slingerland drumkit. Will Calhoun played both drums and electronic percussion, and had a lot to say. We saw Gary Chaffee, Joe Porcaro, and Ralph Humphrey conduct astonishing master classes. The one-and-only seventy-five-years-young Jim Chapin was on hand with his ever-present pair of sticks and practice pad. David Haynes demonstrated tremendous programming licks on a drum machine. Trilok Gurtu astonished everyone with his abilities on his unusual setup. Felix Sabal is a new name, but will undoubtedly gain wider recognition as the new drummer with Peter Gabriel. Enzo Tedesco, from Canada, illustrated how to be a very *musical* drummer. Dennis Chambers came in from a morning gig in Italy, blew everybody away with his clinic, and then left for San Francisco the next day. Simon Phillips—with his "drum village" setup—and the Musicians Institute band filled out the day of outstanding drumming.

The staff of Drums Only (who sponsor this event) need a breather, so they'll take a year off. They'll use that time to plan for the 1996 International Drummers Meeting—the tenth anniversary of the event, which will take two full days. Watch for an announcement of the dates and location, and we'll see you there in '96!

• Heinz Kronberger

New Percussion Service

Percussion Events Registry Company (PERC) is a new management business organized to coordinate percussion events (such as clinics, master classes, and concerts) between manufacturers/sponsors, artists/clinicians, and hosts (schools, retailers, PAS Days of Percussion, etc.). PERC will schedule such events across the country.

PERC president Lauren Vogel Weiss (a member of the percussion industry for over fifteen years and a current member of the PAS board of directors) will work directly with companies and their endorsers to develop a master calendar of percussion performances. Anyone interested in hosting an event at a school or store can call PERC to "shop" for an artist or choose one who is already in the area (thereby reducing travel costs). PERC will also be involved in publicizing these events. For more information contact Percussion Events Registry Company, 8534 Coppertowne, Dallas, TX 75243, tel: (214) 343-6210, fax: (214) 348-6262.

Mattingly To Edit Percussive Note

Rick Mattingly, associate editor for the drumset section of *Percussive Notes* (the magazine of the Percussive Arts Society), has assumed the additional responsibilities of senior editor. Mattingly was an editor at *Modern Drummer* for nine years, and his articles have appeared in *MD, Modern Percussionist, Musician,* and *Down Beat.* He has edited instructional books by Peter Erskine, Joe Morello, Bill Bruford, Gary Chester, and others, and is the author of *Creative Timekeeping,* published by Hal Leonard. He also has a varied performance background on drums and percussion, and is a member of the PAS board of directors.

Festivals And Special Events

The Washington Music Foundation is scheduled to host the first annual **Northwest Music Conference** on June 24, 25, and 26 at the Seattle Sheraton Hotel. The event will feature panel discussions, seminar presentations, product displays, and live-music showcases. *Village Voice* critic Nat Hentoff will present the keynote address at the conference. Seminars will include such topics as "Women In The Music Business," "Rules Of The Road: Independent Touring For Beginning Bands," and "From Studio To Store: Anatomy Of A Record Label." Showcases over the days of the festival will include over 130 of the best breaking regional and national acts. Admission for the three-day event is $125 per person and includes both daytime and evening activities. For more information, call (206) 528-6210.

Thoroughbred Music's sixth annual **Florida Drum Expo** will be held October 15 and 16, 1994, in Tampa, Florida. The artist roster is currently being established; manufacturers' displays will also be featured. Contact Thoroughbred Music at 5511 Pioneer Park, Tampa, FL 33634, tel: (813) 889-3874, fax: (813) 881-1896.

Ricky Diaz and the Houston Jazz Orchestra recently performed a **"Tribute to Herb Brochstein"** concert saluting the Pro-Mark president and music industry veteran. After playing several numbers with the band, Brochstein relinquished the spotlight to guest star Ed Shaughnessy. After Ed performed with the band, he invited

Herb to join him on stage, where the two drummers delighted the crowd by "trading fours" during the drum break midway through the jazz standard "Frankie And Johnny." The tribute to Herb was coordinated by Maynard Gimble, with help from band leader Ricky Diaz and Herb's daughter, Bari Rugged.

Dave Weckl was the featured clinician recently at **Miami Percussion Institute.** In other MPI news, a second campus has been added in Coral Springs, Florida. Miami Percussion Institute, 10361 W. Sample Rd., Coral Springs, FL 33065, (305) 340-8540.

Percussion Institute of Technology (PIT), in Hollywood, California, has recently hosted Russ McKinnon, Gregg Bissonette, Mike Baird, Dennis Chambers, Jim Chapin, Emil Richards, Luis Conte, and Steve Houghton as performers and clinicians. Many of the drummers worked with their own bands or with other accompanying musicians to better display the musical role of a drummer or percussionist. For more information involving upcoming PIT events, call (800) 255-PLAY.

The fourth annual **Skip's Music and Sound Expo,** held February 12 and 13, drew over 6,000 people to view manufacturer's displays and a vintage drum exhibit and to listen to a talented

The vintage drum exhibit at Skip's Music and Sound Expo

roster of musicians. Drum clinicians included Tony Verderosa, Jimmy DeGrasso, Peter Erskine, Walfredo Reyes, Jr., Deen Castronovo, Bermudez Triangle (Jorge Bermudez, Raul Rekow, and Chalo Eduardo, all of Santana's percussion section), and Dave Weckl. For information on next year's event, contact Skip's Music, 2740 Auburn Blvd., Sacramento, CA 95821, tel: (916) 484-7575, fax: (916) 484-7610.

Berklee College Expands Percussion Program

Berklee College of Music's percussion program now offers principal instruments in drumset, hand percussion, vibraphone, and percussion. Any of these principal instruments may be one's instrument of choice in any of the college's many degree offerings. Those offerings include a degree in business management and a masters degree in jazz performance (in conjunction with the Boston Conservatory of Music).

New percussion department course offerings include "African Dagbamba and Ewe Music," "Insights into Third World Music," "Brazilian Percussion" and "Afro-Cuban Percussion" (entry level and courses for drumset application), "World Beat Pop Music," "Advanced Drum Rudiments," and "Brush Technique." These are among the percussion department's thirty-nine elective course offerings.

Recent additions to Berklee's percussion faculty include Jamey Haddad (drumset and Middle Eastern percussion), Nancy Zeltsman (marimba), Casey Scheuerell and Linda Malouf (drumset), Ron Savage (drumset, ear training), Richard Flanagan (concert percussion), and Giovanni Hidalgo and Vincent "Sa" Davis (Latin percussion).

Berklee sponsors a **Percussion Week** each year. For the spring of 1995 the event will include seven days of industry exhibits, clinics, and major conceit events. The 4/1/95 (Pearl & Zildjian Day) and 4/2/95 (Yamaha & Zildjian Day) weekend events will be free for all members of the Percussive Arts Society. Artists slated to appear at Percussion Week '95 include Terry Bozzio, Glen Velez, Adam Nussbaum, Dave Samuels, Giovanni Hidalgo, Gary Burton, Steve Houghton, John Robinson, Alex Acuna, and Marvin "Smitty" Smith.

On August 23 through 26, 1995 Berklee will host its first **Latin Percussion Festival.** The four-day event will feature clinics, concerts, classes, ensembles, lessons, and master classes by notable Latin percussion artists. Watch for announcements in *MD* and from PAS and NAMM. For more information on any Berklee percussion activity, contact Dean Anderson, Chair, Percussion Dept., Berklee College of Music, 1140 Boylston St., Boston, MA 02215.

NAMM/MTV Beach House Band Search

The National Association of Music Merchants (NAMM) and MTV are co-sponsoring a contest aimed at unsigned bands. The grand prize winner will receive a trip to New York City to perform as MTV's Beach House Band for a week, $10,000 in cash, and a new instrument for each band member. Winners will be chosen in six other categories as well. Participants must send in a video performance of an original, unpublished song to the MTV Beach House Band Contest, 1515 Broadway, Room 2326, New York, NY 10036. Bands may not include more than six members. Songs must be less than three minutes long and must be submitted on ½" videotape. The contest runs this July 1-25; entry forms and further information are available at local music products dealers.

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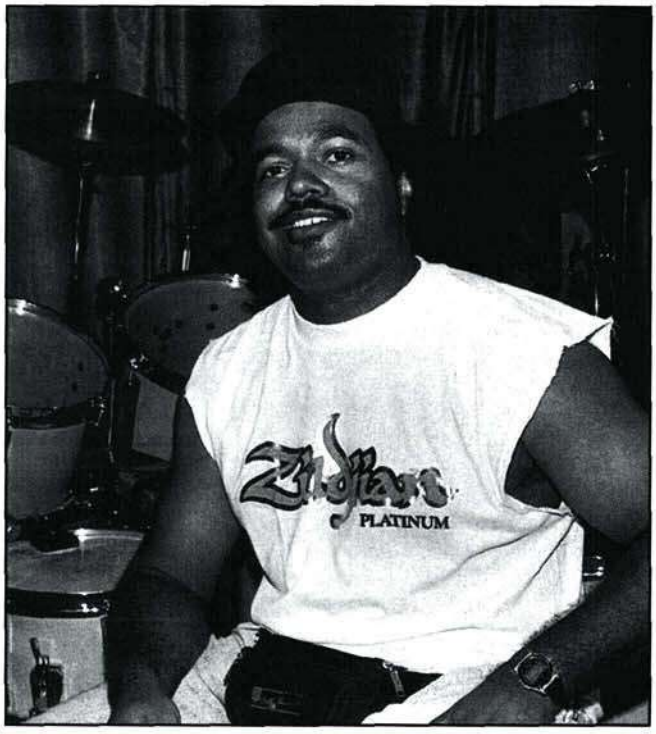

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